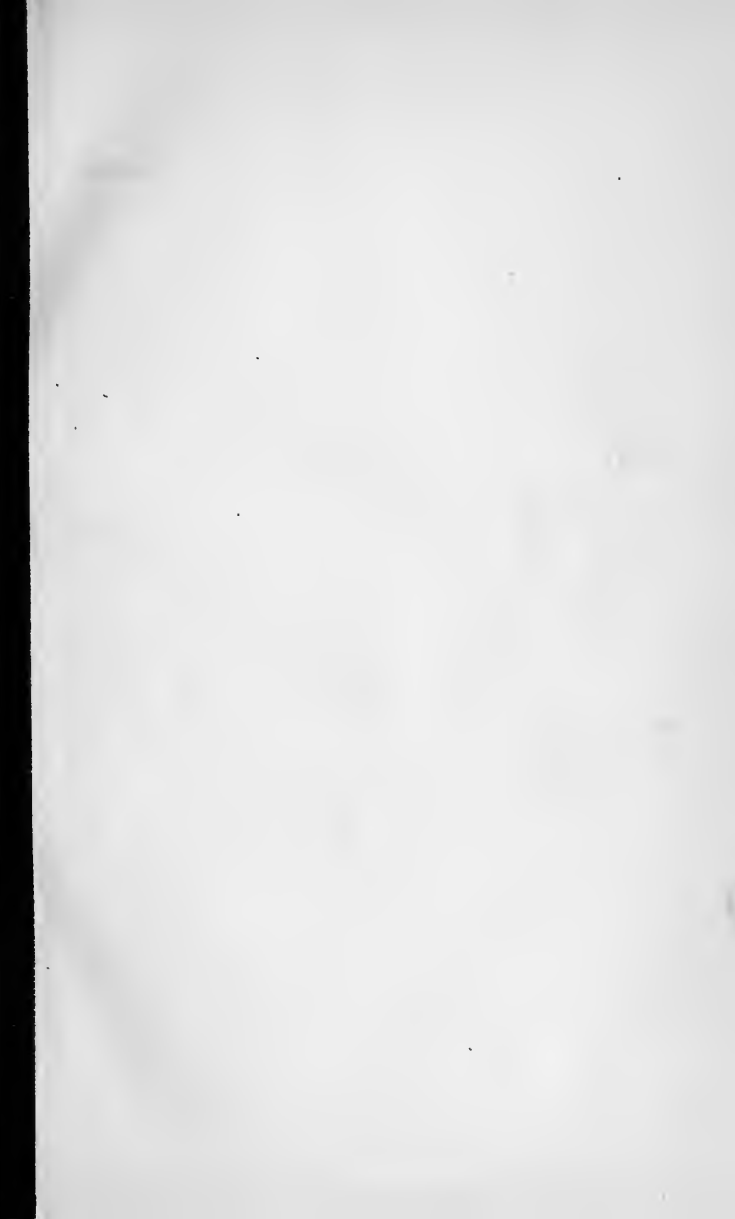


3 1761 05060067 5



UNIV. OF
TORONTO
LIBRARY







Clarendon Press Series

ENGLISH CLASSICS

JULIUS CÆSAR

W. A. WRIGHT

HENRY FROWDE, M.A.
PUBLISHER TO THE UNIVERSITY OF OXFORD
LONDON, EDINBURGH
NEW YORK AND TORONTO

17
5567046 Clarendon Press Series

SHAKESPEARE

SELECT PLAYS

[3]

JULIUS CÆSAR

EDITED BY

WILLIAM ALDIS WRIGHT, M.A.

HON. D.C.L. AND LL.D.

FELLOW, AND VICE-MASTER OF TRINITY COLLEGE, CAMBRIDGE

Oxford

AT THE CLARENDON PRESS

MDCCCCI

[All rights reserved]

141962
21/3/17

PK
2752
107
1887
v. 3

OXFORD

PRINTED AT THE CLARENDON PRESS

BY HORACE HART, M.A.

PRINTER TO THE UNIVERSITY

P R E F A C E.

THE Tragedy of Julius Cæsar appeared for the first time in the folio edition of Shakespeare's Works which was brought out by Heminge and Condell the players in 1623. If it was printed earlier than this no copies are known to survive. But the play was probably written at least twenty years before. Malone fixed upon 1607 as the date, mainly on the ground that a play called *The Tragedie of Iulius Cæsar* was in that year published by William Alexander of Menstrie, afterwards Earl of Stirling, who he thinks would have been unlikely to attempt such a subject if it had been already handled by Shakespeare. On the other hand he considers that Julius Cæsar was written before *Antony and Cleopatra*, which was entered at Stationers' Hall, May 2, 1608. 'Not to insist,' he says, 'on the chronology of the story, which would naturally suggest this subject to our author before the other, in *Julius Cæsar* Shakespeare does not seem to have been thoroughly possessed of Antony's character. He has indeed marked one or two of the striking features of it, but Antony is not fully delineated till he appears in that play which takes its name from him and *Cleopatra*. The rough sketch would naturally precede the finished picture.' (Shakespeare, ed. Boswell, 1821; ii. 447, 448.) According to Mr. Collier (Shakespeare, vii. 5) there was an earlier edition of Lord Stirling's tragedy in 1604, but I have only been able to see that of 1607. The fact, however, is of no importance as regards the date of our play, to which Lord Stirling's work has not the smallest resemblance. Mr. Collier maintains that there is good ground for believing

that Shakespeare's *Julius Cæsar* was acted before 1603. In that year Drayton published his *Barons' Wars*, a development of an earlier work which, under the title of *Mortimeriados*, had appeared in 1596. In his description of Mortimer, Book III, the following stanza occurs, which has some points of resemblance to Mark Antony's character of Brutus in the last scene of the play. I quote from the edition of 1605, not having had access to that of the earlier date :

'Such one he was, of him we boldly say,
In whose rich soule all soueraigne powres did sute,
In whome in peace th' elements all lay
So mixt, as none could soueraignty impute ;
As all did gouerne, yet all did obey,
His lively temper was so absolute,
That t' seemde when heauen his modell first began,
In him it shewd perfection in a man.'

Of this there is no trace in the *Mortimeriados*. Mr. Collier continues, 'Drayton afterwards changed the title from "*Mortimeriados*" to "*The Barons' Wars*," and remodelled the whole historical poem, altering the stanza from the English ballad form to the Italian *ottava rima*. This course he took before 1603, when it came out in octavo, with the stanza first quoted, which contains so marked a similarity to the lines from "*Julius Cæsar*." We apprehend that he did so because he had heard or seen Shakespeare's tragedy before 1603; and we think that strong presumptive proof that he was the borrower, and not Shakespeare, is derived from the fact, that in the subsequent impressions of "*The Barons' Wars*," in 1605, 1608, 1610, and 1613, the stanza remained precisely as in the edition of 1603; but that in 1619, after Shakespeare's death and before "*Julius Cæsar*" was printed, Drayton made even a nearer approach to the words of his original, thus :

"He was a man, then boldly dare to say,
In whose rich soul the virtues well did suit;
In whom so *mix'd the elements all lay*,
That none to one could sovereignty impute;

As all did govern, yet did all obey :
 He of a temper was so absolute,
 As that it seem'd, when *Nature* him began,
 She meant to show *all that might be in man.*"

We have been thus particular, because the point is obviously of importance, as regards the date when Julius Cæsar was brought upon the stage. . . . That Drayton had not remodelled his "*Mortimeriados*" as late as 1602, we gather from this circumstance, that he reprinted his poems in that year without "*The Barons' Wars*" in any form or under any title.' (Shakespeare, ed. Collier, 1843, vol. vii. p. 4.) In the note to v. 5. 73-75, reasons are given why too much weight should not be attached to this apparent resemblance between the passages in Shakespeare and Drayton, and I am glad to find myself supported in this view by Mr. Grant White, whose note I had not consulted at the time of writing my own. Speaking of the resemblance between Drayton and Shakespeare in the passages which have been quoted, he remarks, 'But this resemblance implies no imitation on either side. For the notion that man was composed of the four elements, earth, air, fire, and water, and that the well-balanced mixture of these produced the perfection of humanity, was commonly held during the sixteenth, and the first half, at least, of the seventeenth century, the writers of which period worked it up in all manner of forms.'

The point, however, is of no very great importance, for if Shakespeare, as is not improbable, referred to his own play when he makes Polonius say (*Hamlet* iii. 2. 108, 109), 'I did enact Julius Cæsar: I was killed in the Capitol; Brutus killed me,' this carries us back at least to 1602. But Mr. Halliwell (Phillipps) has quoted a passage from Weever's *Mirror of Martyrs*, which seems to contain a direct reference to Shakespeare's work, and would thus place it before 1601, when Weever's poem was published. The passage is as follows:

'The many headed multitude were drawne
 By Brutus speech, that Cæsar was ambitious,

When eloquent Mark Antonie had shewn
His virtues, who but Brutus then was vicious?

That Julius Cæsar was not brought out before 1600 is rendered probable by a fact to which I have called attention in the note to i. 2. 160, the use of the word 'eternal' for 'infernal.' At the beginning of the seventeenth century it is evident that public attention had been directed by the Puritan party to the licence of the players, and very shortly after the accession of James I an Act was passed to restrain the abuses of the stage. One effect of this act was to expunge what were deemed to be profane expressions, and it was in obedience to it that we find in numberless instances in Shakespeare's plays 'heaven' was substituted in the folios where the earlier quartos have 'God.' But although no actual legislation had taken place so early as 1600, it cannot be doubted that this Act of Parliament was only the culmination of a strong feeling in the minds of a large and influential class against the profanity which was believed to be encouraged by the stage, and consequently against the stage for encouraging it. For some reason or other, whereas in three plays which were all printed in 1600, Shakespeare uses the word 'infernal,' he substitutes 'eternal' for it in Julius Cæsar, Hamlet, and Othello, and my inference is that he did so in obedience to the popular objections which were urged against the profanity of the stage, and that the plays in which 'eternal' occurs as the equivalent of 'infernal' were produced after 1600. If this inference be sound, it follows that Julius Cæsar was brought out subsequently to 1600, and if Weever almost quoted from it in 1601, the date of the play is fixed between very narrow limits.

The subject of Cæsar's career attracted the attention of the dramatists at an early period. In the Collection of divers curious historical pieces (p. 14), printed by Peck at the end of his *Memoirs of Cromwell*, is the following entry: 'Epilogus Cæsaris interfecti. Qui epilogus a magistro Ricardo Eedes et scriptus et in Proscenio ibidem dictus fuit A.D. 1582.'

We find from Wood's *Athenæ* that Richard Eedes was a student of Christ Church and known as a writer of tragedies, but it does not appear whether this Latin play on Cæsar's death was composed by him or whether he merely wrote the Epilogue. Malone suggested that the famous 'Et tu, Brute,' may have come from this source. In Stephen Gosson's *Playes confuted in five Actions* (Roxburghe Library, ed. Hazlitt, p. 188), and not as Malone states in *The Schoole of Abuse*, a play called 'the history of Cæsar and Pompey' is mentioned. Gosson's pamphlet, though without date, was probably printed not later than 1581 or 1582. In Henslowe's *Diary* (Shakespeare Society Publications), p. 44, we find the following entry: '8 of novembr 1594 *ne* Rd at Sesar and pompe iij^{li} ij^s;' where '*ne*' indicates that it was a new play. Again, p. 54: '18 of June 1595 *ne* Rd at the 2pte of sesore lv^s.' From another entry in the same volume, p. 221, it appears that in 1602 Drayton and others were engaged upon a play on the same subject as Shakespeare's *Tragedy*: 'Lent unto the companye, the 22 of maij 1602, to give unto Antoney Monday and Mihell Drayton, Webster, Mydelton and the Rest, in earneste of a Boocke called sesers Falle, the some of v^{li}.' Further, Malone mentions an anonymous play, of which the second edition appeared in 1607, called *The Tragedy of Cæsar and Pompey, or Cæsar's Revenge*. This was acted privately by the students of Trinity College, Oxford. Chapman's play on the same subject and with almost the same title was not printed till 1631. Whether any of these was the play called *Cæsar's Tragedy*, which is said by Malone, on the authority of Mr. Vertue's MSS., to have been acted at Court on the 10th of April, 1613, it is impossible to decide. Malone himself thinks that it was probably Shakespeare's *Julius Cæsar*, 'it being much the fashion at that time to alter the titles of his plays.' But for this supposition there appears to be as little foundation as there is for the assertion which accompanies it.

The question of the sources of the play is a very simple

one. Shakespeare's sole authority was Sir Thomas North's translation of Plutarch's Lives of the noble Grecians and Romans compared together, of which the first edition appeared in 1579, and the second in 1595. This translation was made from the French of Jaques Amyot, Bishop of Auxerre, of which two editions had appeared, in 1559 and 1565 respectively. North used the earlier. The following extracts are taken from Mr. Skeat's 'Selection from the Lives which illustrate Shakespeare's plays,' published in 1875 under the title 'Shakespeare's Plutarch.' This volume contains all that is necessary for our purpose, and is more accessible than the folio editions. In the Notes it will be observed that I have sometimes quoted from the folio of 1631, but in all cases I have added a reference to Mr. Skeat's volume, in which the lives of Julius Cæsar, Marcus Brutus, and Marcus Antonius, occupy the pages 42-104, 105-152, and 153-229 respectively.

i. 1. 65. *Disrobe the images.* 'After that, there were set up images of Cæsar in the city, with diadems upon their heads like kings. Those the two tribunes, Flavius and Marullus, went and pulled down, and furthermore, meeting with them that first saluted Cæsar as king, they committed them to prison' (p. 96). See also the quotation from the Life of Antonius given in the note to i. 2. 221.

i. 1. 68, i. 2. 'At that time the feast of Lupercalia was celebrated, the which in old time men say was the feast of shepherds or herdmen, and is much like unto the feast of the Lycæans in Arcadia. But howsoever it is, that day there are divers noblemen's sons, young men (and some of them magistrates themselves that govern them), which run naked through the city, striking in sport them they meet in their way with leather thongs, hair and all on, to make them give place' (p. 95).

Then follows the quotation given in the note to i. 2. 7.

The same account is found in the Life of Marcus Antonius: 'The Romans by chance celebrated the feast called Lupercalia, and Cæsar, being apparelled in his triumphing robe, was

set in the Tribune, where they use to make their orations to the people, and from thence did behold the sport of the runners. The manner of this running was thus. On that day there are many young men of noble house, and those specially that be chief officers for that year, who running naked up and down the city, anointed with the oil of olive, for pleasure do strike them they meet in their way with white leather thongs they have in their hands' (p. 163).

Then follows the passage quoted in the note to i. 2. 221.

i. 2. 32, &c. The conversation between Brutus and Cassius is partly suggested by the following. Cassius, on sounding his friends, found that they would take part with him if Brutus were the chief of the conspiracy. 'Therefore Cassius, considering this matter with himself, did first of all speak to Brutus, since they grew strange together for the suit they had for the prætorship. So when he was reconciled to him again, and that they had embraced one another, Cassius asked him if he were determined to be in the Senate-house the first day of the month of March, because he heard say that Cæsar's friends should move the council that day, that Cæsar should be called king by the Senate. Brutus answered him, he would not be there; "But if we be sent for," said Cassius, "how then?" "For myself then," said Brutus, "I mean not to hold my peace, but to withstand it, and rather die than lose my liberty." Cassius being bold, and taking hold of this word: "Why," quoth he, "what Roman is he alive that will suffer thee to die for thy liberty? What? knowest thou not that thou art Brutus? Thinkest thou that they be cobblers, tapsters, or suchlike base mechanical people, that write these bills and scrolls which are found daily in thy prætor's chair, and not the noblest men and best citizens that do it? No; be thou well assured that of other prætors they look for gifts, common distributions amongst the people, and for common plays, and to see fencers fight at the sharp, to shew the people pastime: but at thy hands they specially require (as a due debt unto them) the taking away of the tyranny, being fully bent to suffer any

extremity for thy sake, so that thou wilt shew thyself to be the man thou art taken for, and that they hope thou art "' (pp. 112, 113).

i. 2. 192. 'Now Cæsar, on the other side, did not trust him (i.e. Brutus) over much, nor was without tales brought unto him against him: howbeit he feared his great mind, authority, and friends. Yet, on the other side also, he trusted his good nature and fair conditions. For, intelligence being brought him one day, that Antonius and Dolabella did conspire against him: he answered "That these fat long-haired men made him not afraid, but the lean and whitely-faced fellows," meaning that by Brutus and Cassius' (p. 111).

Again, in the Life of Marcus Antonius:

'For it is reported that Cæsar answered one that did accuse Antonius and Dolabella unto him for some matter of conspiracy: "Tush," said he, "they be not those fat fellows and fine combed men that I fear, but I mistrust rather these pale and lean men," meaning by Brutus and Cassius, who afterwards conspired his death and slew him' (p. 163).

i. 2. 221. 'Cæsar sat to behold that sport upon the pulpit for orations, in a chain of gold, apparelled in triumphant manner. Antonius, who was Consul at that time, was one of them that ran this holy course. So when he came into the market-place the people made a lane for him to run at liberty, and he came to Cæsar, and presented him a diadem wreathed about with laurel. Whereupon there rose a certain cry of rejoicing, not very great, done only by a few appointed for the purpose. But when Cæsar refused the diadem, then all the people together made an outcry of joy. Then Antonius offering it him again, there was a second shout of joy, but yet of a few. But when Cæsar refused it again the second time, then all the whole people shouted. Cæsar having made this proof, found that the people did not like of it, and thereupon rose out of his chair, and commanded the crown to be carried unto Jupiter in the Capitol' (p. 96). See also the quotation from the Life of M. Antonius given in the Notes.

i. 3. 10, &c. 'Certainly destiny may easier be foreseen than avoided, considering the strange and wonderful signs that were said to be seen before Cæsar's death. For, touching the fires in the element, and spirits running up and down in the night, and also the solitary birds to be seen at noondays sitting in the great market-place, are not all these signs perhaps worth the noting, in such a wonderful chance as happened? But Strabo the philosopher writeth, that divers men were seen going up and down in fire, and furthermore, that there was a slave of the soldiers that did cast a marvellous burning flame out of his hand, insomuch as they that saw it thought he had been burnt; but when the fire was out, it was found he had no hurt. Cæsar self also doing sacrifice unto the gods, found that one of the beasts which was sacrificed had no heart: and that was a strange thing in nature, how a beast could live without a heart' (pp. 97, 98).

ii. 1. 'After that time they began to feel all their acquaintance whom they trusted, and laid their heads together, consulting upon it, and did not only pick out their friends, but all those also whom they thought stout enough to attempt any desperate matter, and that were not afraid to lose their lives. (Here follows the passage about Cicero, quoted in the note to ii. 1. 144). Brutus also did let other of his friends alone, as Statilius Epicurian, and Faonius, that made profession to follow Marcus Cato: because that, having cast out words afar off, disputing together in philosophy to feel their minds, Faonius answered, "that civil war was worse than tyrannical government usurped against the law." And Statilius told him also, "that it were an unwise part for him to put his life in danger, for a sort of ignorant fools and asses." Labeo was present at this talk, and maintained the contrary against them both. But Brutus held his peace, as though it had been a doubtful matter, and a hard thing to have been decided. But afterwards, being out of their company, he made Labeo privy to his intent; who very readily offered himself to make one. And they thought good also to bring in another Brutus

to join with him, surnamed Albinus: who was no man of his hands himself, but because he was able to bring good force of a great number of slaves, and fencers at the sharp, whom he kept to shew the people pastime with their fighting, besides also that Cæsar had some trust in him. Cassius and Labeo told Brutus Albinus of it at the first, but he made them no answer. But when he had spoken with Brutus himself alone, and that Brutus had told him he was the chief ringleader of all this conspiracy, then he willingly promised him the best aid he could. (Here follows the passage quoted in the note to ii. 1. 114.) Now Brutus, who knew very well that for his sake all the noblest, valiantest, and most courageous men of Rome did venture their lives, weighing with himself the greatness of the danger: when he was out of his house, he did so frame and fashion his countenance and looks that no man could discern he had anything to trouble his mind. But when night came that he was in his own house, then he was clean changed: for either care did wake him against his will when he would have slept, or else oftentimes of himself he fell into such deep thoughts of this enterprise, casting in his mind all the dangers that might happen: that his wife, lying by him, found that there was some marvellous great matter that troubled his mind, not being wont to be in that taking, and that he could not well determine with himself.

‘His wife Porcia (as we have told you before) was the daughter of Cato, whom Brutus married being his cousin, not a maiden, but a young widow after the death of her first husband Bibulus, by whom she had also a young son called Bibulus, who afterwards wrote a book of the acts and gestic of Brutus, extant at this present day. This young lady, being excellently well seen in philosophy, loving her husband well, and being of a noble courage, as she was also wise: because she would not ask her husband what he ailed before she had made some proof by her self: she took a little razor, such as barbers occupy to pare men’s nails, and, causing her maids and women to go out of her chamber, gave herself a great

gash withal in her thigh, that she was straight all of a gore blood: and incontinently after a vehement fever took her, by reason of the pain of her wound. Then perceiving her husband was marvellously out of quiet, and that he could take no rest, even in her greatest pain of all she spake in this sort unto him: "I being, O Brutus," said she, "the daughter of Cato, was married unto thee; not to be thy bed-fellow and companion in bed and at board only, like a harlot, but to be partaker also with thee of thy good and evil fortune. Now for thyself, I can find no cause of fault in thee touching our match: but for my part, how may I shew my duty towards thee and how much I would do for thy sake, if I cannot constantly bear a secret mischance or grief with thee, which requireth secrecy and fidelity? I confess that a woman's wit commonly is too weak to keep a secret safely: but yet, Brutus, good education and the company of virtuous men have some power to reform the defect of nature. And for myself, I have this benefit moreover, that I am the daughter of Cato, and wife of Brutus. This notwithstanding, I did not trust to any of these things before, until that now I have found by experience that no pain or grief whatsoever can overcome me." With those words she shewed him her wound on her thigh, and told him what she had done to prove herself. Brutus was amazed to hear what she said unto him, and lifting up his hands to heaven, he besought the gods to give him the grace he might bring his enterprise to so good pass, that he might be found a husband worthy of so noble a wife as Porcia: so he then did comfort her the best he could' (pp. 113-116).

ii. 1. 155. After the passage quoted in the note to i. 2. 221, comes the following: 'This was a good encouragement for Brutus and Cassius to conspire his death, who fell into a consort with their trustiest friends, to execute their enterprise, but yet stood doubtful whether they should make Antonius privy to it or not. All the rest liked of it, saving Trebonius only. He told them that, when they rode to meet

Cæsar at his return out of Spain, Antonius and he always keeping company, and lying together by the way, he felt his mind afar off: but Antonius, finding his meaning, would hearken no more unto it, and yet notwithstanding never made Cæsar acquainted with this talk, but had faithfully kept it to himself. After that, they consulted whether they should kill Antonius with Cæsar. But Brutus would in no wise consent to it, saying, that venturing on such an enterprise as that, for the maintenance of law and justice, it ought to be clear from all villany. Yet they, fearing Antonius' power, and the authority of his office, appointed certain of the conspiracy, that when Cæsar were gone into the senate, and while others should execute their enterprise, they should keep Antonius in a talk out of the senate-house' (p. 164).

ii. 1. 215, 311. 'Now amongst Pompey's friends, there was one called Caius Ligarius, who had been accused unto Cæsar for taking part with Pompey, and Cæsar discharged him. But Ligarius thanked not Cæsar so much for his discharge, as he was offended with him for that he was brought in danger by his tyrannical power: and therefore in his heart he was always his mortal enemy, and was besides very familiar with Brutus, who went to see him being sick in his bed, and said unto him: "Ligarius, in what a time art thou sick?" Ligarius, rising up in his bed, and taking him by the right hand, said unto him: "Brutus," said he, "if thou hast any great enterprise in hand, worthy of thyself, I am whole"' (p. 113).

ii. 2. 'Then going to bed the same night, as his manner was, and lying with his wife Calpurnia, all the windows and doors of his chamber flying open, the noise awoke him, and made him afraid when he saw such light; but more, when he heard his wife Calpurnia, being fast asleep, weep and sigh, and put forth many fumbling lamentable speeches: for she dreamed that Cæsar was slain, and that she had him in her arms. Others also do deny that she had any such dream, as, amongst other, Titus Livius writeth that it was in this sort: the Senate having set upon the top of Cæsar's house, for an orna-

ment and setting forth of the same, a certain pinnacle, Calpurnia dreamed that she saw it broken down, and that she thought she lamented and wept for it. Insomuch that, Cæsar rising in the morning, she prayed him, if it were possible, not to go out of the doors that day, but to adjourn the session of the Senate until another day. And if that he made no reckoning of her dream, yet that he would search further of the soothsayers by their sacrifices, to know what should happen him that day. Thereby it seemed that Cæsar did likewise fear or suspect somewhat, because his wife Calpurnia until that time was never given to any fear and superstition: and that then he saw her so troubled in mind with this dream she had. But much more afterwards, when the soothsayers having sacrificed many beasts one after another, told him that none did like them: then he determined to send Antonius to adjourn the session of the Senate.

‘ But in the mean time Decius Brutus, surnamed Albinus, in whom Cæsar put such confidence, that in his last will and testament he had appointed him to be his next heir, and yet was of the conspiracy with Cassius and Brutus: he, fearing that if Cæsar did adjourn the session that day, the conspiracy would be betrayed, laughed at the soothsayers, and reproved Cæsar, saying, “that he gave the Senate occasion to mislike with him, and that they might think he mocked them, considering that by his commandment they were assembled, and that they were ready willingly to grant him all things, and to proclaim him king of all his provinces of the Empire of Rome out of Italy, and that he should wear his diadem in all other places both by sea and land. And furthermore, that if any man should tell them from him they should depart for that present time, and return again when Calpurnia should have better dreams, what would his enemies and ill-willers say, and how could they like of his friends’ words? And who could persuade them otherwise, but that they should think his dominion a slavery unto them and tyrannical in himself? And yet if it be so,” said he, “that you utterly mislike of this

day, it is better that you go yourself in person, and, saluting the Senate, to dismiss them till another time." Therewithal he took Cæsar by the hand, and brought him out of his house' (pp. 98, 99).

ii. 3. Artemidorus. See iii. 1.

ii. 4. 'Now in the meantime, there came one of Brutus' men post-haste unto him, and told him his wife was a-dying. For Porcia, being very careful and pensive for that which was to come, and being too weak to away with so great and inward grief of mind, she could hardly keep within, but was frightened with every little noise and cry she heard, as those that are taken and possessed with the fury of the Bacchantes; asking every man that came from the market-place what Brutus did, and still sent messenger after messenger, to know what news. At length Cæsar's coming being prolonged (as you have heard), Porcia's weakness was not able to hold out any longer, and thereupon she suddenly swounded, that she had no leisure to go to her chamber, but was taken in the midst of her house, where her speech and senses failed her. Howbeit she soon came to herself again, and so was laid in her bed, and attended by her women. When Brutus heard these news, it grieved him, as it is to be presupposed: yet he left not off the care of his country and commonwealth, neither went home to his house for any news he heard' (pp. 117, 118).

iii. 1. After the passage quoted in the note to i. 2. 19, come the following: 'That day being come, Cæsar going unto the Senate-house, and speaking merrily unto the soothsayer, told him, "the Ides of march be come:" "So they be," softly answered the soothsayer, "but yet are they not past"' (p. 98).

'Cæsar was not gone far from his house, but a bond-man, a stranger, did what he could to speak with him: and when he saw he was put back by the great press and multitude of people that followed him, he went straight into his house, and put himself into Calpurnia's hands, to be kept till Cæsar came back again, telling her that he had greater matters to impart unto him. And one Artemidorus also, born in the

isle of Gnidos, a doctor of rhetoric in the Greck tongue, who by means of his profession was very familiar with certain of Brutus' confederates, and therefore knew the most part of all their practices against Cæsar, came and brought him a little bill, written with his own hand, of all that he meant to tell him. He, marking how Cæsar received all the supplications that were offered him, and that he gave them straight to his men that were about him, pressed nearer to him, and said: "Cæsar, read this memorial to yourself, and that quickly, for they be matters of great weight, and touch you nearly." Cæsar took it of him, but could never read it, though he many times attempted it, for the number of people that did salute him, but holding it still in his hand, keeping it to himself, went on withal to the Senate-house. Howbeit others are of opinion, that it was some man else that gave him that memorial, and not Artemidorus, who did what he could all the way as he went to give it Cæsar, but he was always repulsed by the people. For these things, they may seem to come by chance; but the place where the murther was prepared, and where the Senate were assembled, and where also there stood up an image of Pompey dedicated by himself amongst other ornaments which he gave unto the theatre, all these were manifest proofs, that it was the ordinance of some god that made this treason to be executed, specially in that very place. It is also reported, that Cassius (though otherwise he did favour the doctrine of Epicurus) beholding the image of Pompey, before they entered into the action of their traitorous enterprise, he did softly call upon it to aid him: but the instant danger of the present time, taking away his former reason, did suddenly put him into a furious passion, and made him like a man half besides himself. Now Antonius, that was a faithful friend to Cæsar, and a valiant man besides of his hands, him Decius Brutus Albinus entertained out of the Senate-house, having begun a long tale of set purpose. So Cæsar coming into the house, all the Senate stood up on their feet to do him honour. Then part of Brutus'

company and confederates stood round about Cæsar's chair, and part of them also came towards him, as though they made suit with Metellus Cimber, to call home his brother again from banishment: and thus prosecuting still their suit, they followed Cæsar till he was set in his chair. Who denying their petitions, and being offended with them one after another, because the more they were denied the more they pressed upon him and were the earnestest with him, Metellus at length, taking his gown with both his hands, pulled it over his neck, which was the sign given the confederates to set upon him. Then Casca, behind him, strake him in the neck with his sword; howbeit the wound was not great nor mortal, because it seemed the fear of such a devilish attempt did amaze him and take his strength from him, that he killed him not at the first blow. But Cæsar, turning straight unto him, caught hold of his sword and held it hard; and they both cried out, Cæsar in Latin: "O vile traitor Casca, what doest thou?" and Casca, in Greek, to his brother: "Brother, help me." At the beginning of this stir, they that were present, not knowing of the conspiracy, were so amazed with the horrible sight they saw, they had no power to fly, neither to help him, nor so much as once to make an outcry. They on the other side that had conspired his death compassed him in on every side with their swords drawn in their hands, that Cæsar turned him no where but he was stricken at by some, and still had naked swords in his face, and was hackled and mangled among them, as a wild beast taken of hunters. For it was agreed among them that every man should give him a wound, because all their parts should be in this murder: and then Brutus gave him one wound about his privities. Men report also, that Cæsar did still defend himself against the rest, running every way with his body: but when he saw Brutus with his sword drawn in his hand, then he pulled his gown over his head, and made no more resistance, and was driven either casually or purposely, by the counsel of the conspirators, against the base whereupon Pompey's image

stood, which ran all of a gore-blood till he was slain. Thus it seemed that the image took just revenge of Pompey's enemy, being thrown down on the ground at his feet, and yielding up the ghost there, for the number of wounds he had upon him. For it is reported, that he had three and twenty wounds upon his body: and divers of the conspirators did hurt themselves, striking one body with so many blows' (pp. 99-101).

The same story is repeated in the Life of Marcus Brutus:—

'Now a day being appointed for the meeting of the Senate, at what time they hoped Cæsar would not fail to come, the conspirators determined then to put their enterprise in execution, because they might meet safely at that time without suspicion; and the rather, for that all the noblest and chiefest men of the city would be there: who, when they should see such a great matter executed, would every man set to their hands, for the defence of their liberty. Furthermore they thought also, that the appointment of the place where the council should be kept was chosen of purpose by divine providence, and made all for them. For it was one of the porches about the theatre, in the which there was a certain place full of seats for men to sit in; where also was set up the image of Pompey, which the city had made and consecrated in honour of him, when he did beautify that part of the city with the theatre he built, with divers porches about it. In this place was the assembly of the Senate appointed to be, just on the fifteenth day of the month March, which the Romans call *Idus Martias*: so that it seemed some god of purpose had brought Cæsar thither to be slain, for revenge of Pompey's death. So when the day was come, Brutus went out of his house with a dagger by his side under his long gown, that nobody saw nor knew but his wife only. The other conspirators were all assembled at Cassius' house, to bring his son into the market-place, who on that day did put on the man's gown, called *toga virilis*; and from thence they came all in a troop together unto Pompey's porch, looking

that Cæsar would straight come thither. But here is to be noted the wonderful assured constancy of these conspirators, in so dangerous and weighty an enterprise as they had undertaken. For many of them being prætors, by reason of their office (whose duty is to minister justice to everybody) did not only with great quietness and courtesy hear them that spake unto them, or that pleaded matters before them, and gave them attentive ear as if they had no other matter in their heads: but moreover they gave just sentence, and carefully despatched the causes before them. So there was one among them, who, being condemned in a certain sum of money, refused to pay it, and cried out that he did appeal unto Cæsar. Then Brutus, casting his eyes upon the conspirators, said: "Cæsar shall not let me to see the law executed." Notwithstanding this, by chance there fell out many misfortunes unto them, which was enough to have marred the enterprise. The first and chiefest was Cæsar's long tarrying, who came very late to the Senate: for, because the signs of the sacrifices appeared unlucky, his wife Calphurnia kept him at home, and the soothsayers bade him beware he went not abroad. [See ii. 2. 7.] The second cause was, when one came unto Casca, being a conspirator, and taking him by the hand, said unto him: "O Casca, thou keptest it close from me, but Brutus hath told me all." Casca being amazed at it, the other went on with his tale, and said: "Why, how now, how cometh it to pass thou art thus rich, that thou dost sue to be Ædilis?" Thus Casca, being deceived by the other's doubtful words, he told them it was a thousand to one, he blabbed not out all the conspiracy. Another Senator, called Popilius Læna, after he had saluted Brutus and Cassius more friendly than he was wont to do, he rounded softly in their ears, and told them: "I pray the gods you may go through with that you have taken in hand; but withal, despatch, I reade you, for your enterprise is bewrayed." When he had said, he presently departed from them, and left them both afraid that their conspiracy would out.

(Here follows the passage quoted above on ii. 4.)

‘ Now it was reported that Cæsar was coming in his litter : for he determined not to stay in the Senate all that day (because he was afraid of the unlucky signs of the sacrifices) but to adjourn matters of importance unto the next session and council holden, feigning himself not to be well at ease. When Cæsar came out of his litter, Popilius Læna (that had talked before with Brutus and Cassius, and had prayed the gods they might bring this enterprise to pass) went unto Cæsar, and kept him a long time with a talk. Cæsar gave good ear unto him ; wherefore the conspirators (if so they should be called) not hearing what he said to Cæsar, but conjecturing by that he had told them a little before that his talk was none other but the very discovery of their conspiracy, they were afraid every man of them ; and one looking in another’s face, it was easy to see that they were all of a mind, that it was no tarrying for them till they were apprehended, but rather that they should kill themselves with their own hands. And when Cassius and certain others clapped their hands on their swords under their gowns to draw them, Brutus, marking the countenance and gesture of Læna, and considering that he did use himself rather like an humble and earnest suitor than like an accuser, he said nothing to his companion (because there were many amongst them that were not of the conspiracy), but with a pleasant countenance encouraged Cassius. And immediately after Læna went from Cæsar, and kissed his hand ; which shewed plainly that it was for some matter concerning himself that he had held him so long in talk. Now all the Senators being entered first into this place or chapter-house where the council should be kept, all the other conspirators straight stood about Cæsar’s chair, as if they had had something to say unto him. And some say that Cassius, casting his eyes upon Pompey’s image, made his prayer unto it, as if it had been alive. Trebonius on the other side drew Antonius aside, as he came into the house where the Senate sat, and held him with a long talk without. When Cæsar was come into the house, all the

Senate rose to honour him at his coming in. So when he was set, the conspirators flocked about him, and amongst them they presented one Tullius Cimber, who made humble suit for the calling home again of his brother that was banished. They all made as though they were intercessors for him, and took Cæsar by the hands, and kissed his head and breast. Cæsar at the first simply refused their kindness and entreaties; but afterwards, perceiving they still pressed on him, he violently thrust them from him. Then Cimber with both his hands plucked Cæsar's gown over his shoulders, and Casca, that stood behind him, drew his dagger first and struck Cæsar upon the shoulder, but gave him no great wound. Cæsar, feeling himself hurt, took him straight by the hand he held his dagger in, and cried out in Latin: "O traitor Casca, what dost thou?" Casca on the other side cried in Greek, and called his brother to help him. So divers running on a heap together to fly upon Cæsar, he, looking about him to have fled, saw Brutus with a sword drawn in his hand ready to strike at him: then he let Casca's hand go, and casting his gown over his face, suffered every man to strike at him that would. Then the conspirators thronging one upon another, because every man was desirous to have a cut at him, so many swords and daggers lighting upon one body, one of them hurt another, and among them Brutus caught a blow on his hand, because he would make one in murdering of him, and all the rest also were every man of them bloodied.

'Cæsar being slain in this manner, Brutus, standing in the midst of the house, would have spoken, and stayed the other Senators that were not of the conspiracy, to have told them the reason why they had done this fact. But they, as men both afraid and amazed, fled one upon another's neck in haste to get out at the door, and no man followed them. For it was set down and agreed between them, that they should kill no man but Cæsar only, and should intreat all the rest to look to defend their liberty. All the conspirators but Brutus determining upon this matter, thought it good also to kill

Antonius, because he was a wicked man, and that in nature favoured tyranny: besides also, for that he was in great estimation with soldiers, having been conversant of long time amongst them: and especially having a mind bent to great enterprises, he was also of great authority at that time, being Consul with Cæsar. But Brutus would not agree to it. First, for that he said it was not honest: secondly, because he told them there was hope of change in him. For he did not mistrust but that Antonius, being a noble-minded and courageous man (when he should know that Cæsar was dead), would willingly help his country to recover her liberty, having them an example unto him to follow their courage and virtue. So Brutus by this means saved Antonius' life, who at that present time disguised himself and stole away, but Brutus and his consorts, having their swords bloody in their hands, went straight to the Capitol, persuading the Romans as they went to take their liberty again. Now at the first time, when the murder was newly done, there were sudden outcries of people that ran up and down the city, the which indeed did the more increase the fear and tumult. But when they saw they slew no man, neither did spoil or make havoc of anything, then certain of the Senators and many of the people, emboldening themselves, went to the Capitol unto them' (pp. 116-120).

iii. 2. 'The next morning, Brutus and his confederates came into the market-place to speak unto the people, who gave them such audience, that it seemed they neither greatly reproved nor allowed the fact; for by their great silence they shewed that they were sorry for Cæsar's death and also that they did reverence Brutus. Now the Senate granted general pardon for all that was past; and, to pacify every man, ordained besides, that Cæsar's funerals should be honoured as a god, and established all things that he had done, and gave certain provinces also and convenient honours unto Brutus and his confederates, whereby every man thought all things were brought to good peace and quietness again. But when they had opened Cæsar's testament, and found a liberal legacy of

money bequeathed unto every citizen of Rome, and that they saw his body (which was brought into the market-place) all bemangled with gashes of swords, then there was no order to keep the multitude and common people quiet, but they plucked up forms, tables, and stools, and laid them all about the body; and setting them afire, burnt the corse. Then when the fire was well kindled, they took the fire-brands, and went unto their houses that had slain Cæsar, to set them afire. Other also ran up and down the city to see if they could meet with any of them, to cut them in pieces: howbeit they could meet with never a man of them, because they had locked themselves up safely in their houses' (p. 102).

In the *Life of Brutus* the same story is told with more detail. After describing the retreat of the conspirators to the Capitol, as given above, the narrative proceeds:

'There, a great number of men being assembled together one after another, Brutus made an oration unto them, to win the favour of the people, and to justify that they had done. All those that were by said they had done well, and cried unto them that they should boldly come down from the Capitol: whereupon Brutus and his companions came boldly down into the market-place. The rest followed in troupe, but Brutus went foremost, very honourably compassed in round about with the noblest men of the city, which brought him from the Capitol, through the market-place, to the pulpit for orations. When the people saw him in the pulpit, although they were a multitude of rakehels of all sorts, and had a good will to make some stir; yet, being ashamed to do it, for the reverence they bare unto Brutus, they kept silence to hear what he would say. When Brutus began to speak, they gave him quiet audience: howbeit, immediately after, they shewed him that they were not all contented with the murther. For when another, called Cinna, would have spoken, and began to accuse Cæsar, they fell into a great uproar among them, and marvellously reviled him; insomuch that the conspirators returned again into the Capitol. There Brutus, being afraid to be besieged, sent back

again the noblemen that came thither with him, thinking it no reason that they, which were no partakers of the murther, should be partakers of the danger. Then the next morning, the Senate being assembled, and holden within the temple of the goddess Tellus, to wit, the Earth: and Antonius, Plancus, and Cicero, having made a motion to the Senate in that assembly that they should take an order to pardon and forget all that was past, and to establish friendship and peace again: it was decreed, that they should not only be pardoned, but also that the Consuls should refer it to the Senate, what honours should be appointed unto them. This being agreed upon, the Senate brake up; and Antonius the Consul, to put them in heart that were in the Capitol, sent them his son for a pledge. Upon this assurance, Brutus and his companions came down from the Capitol, where every man saluted and embraced each other; among the which Antonius himself did bid Cassius to supper to him, and Lepidus also bade Brutus; and so one bade another, as they had friendship and acquaintance together.

‘The next day following, the Senate, being called again to council, did first of all commend Antonius, for that he had wisely stayed and quenched the beginning of a civil war: then they also gave Brutus and his consorts great praises; and lastly they appointed them several governments of Provinces. For unto Brutus they appointed Creta; Africa unto Cassius; Asia unto Trebonius; Bithynia unto Cimber; and unto the other, Decius Brutus Albinus, Gaul on this side of the Alps. When this was done, they came to talk of Cæsar’s will and testament and of his funerals and tomb. Then Antonius, thinking good his testament should be read openly, and also that his body should be honourably buried, and not in hugger-mugger, lest the people might thereby take occasion to be worse offended if they did otherwise: Cassius stoutly spake against it. But Brutus went with the motion, and agreed unto it; wherein it seemeth he committed a second fault. For the first fault he did, was when he would not consent to his fellow-conspirators, that Antonius should be

slain; and therefore he was justly accused, that thereby he had saved and strengthened a strong and grievous enemy of their conspiracy. The second fault was, when he agreed that Cæsar's funerals should be as Antonius would have them, the which indeed marred all. For first of all, when Cæsar's testament was openly read among them, whereby it appeared that he bequeathed unto every citizen of Rome 75 drachmas a man; and that he left his gardens and arbours unto the people, which he had on this side of the river Tiber, in the place where now the temple of Fortune is built: the people then loved him, and were marvellous sorry for him. Afterwards, when Cæsar's body was brought into the market-place, Antonius making his funeral oration in praise of the dead, according to the ancient custom of Rome, and perceiving that his words moved the common people to compassion, he framed his eloquence to make their hearts yearn the more; and taking Cæsar's gown all bloody in his hand, he laid it open to the sight of them all, shewing what a number of cuts and holes it had upon it. Therewithal the people fell presently into such a rage and mutiny, that there was no more order kept amongst the common people. For some of them cried out "Kill the murtherers:" others plucked up forms, tables, and stalls about the market-place, as they had done before at the funerals of Clodius, and having laid them all on a heap together, they set them on fire, and thereupon did put the body of Cæsar, and burnt it in the mids of the most holy places. And furthermore, when the fire was thoroughly kindled, some here, some there, took burning firebrands, and ran with them to the murtherers' houses that killed him, to set them on fire. Howbeit the conspirators, foreseeing the danger before, had wisely provided for themselves and fled' (pp. 120-122).

Some further hints are found in the *Life of Marcus Antonius*. 'And therefore, when Cæsar's body was brought to the place where it should be buried, he made a funeral oration in commendation of Cæsar, according to the ancient custom of

praising noble men at their funerals. When he saw that the people were very glad and desirous also to hear Cæsar spoken of, and his praises uttered, he mingled his oration with lamentable words; and by amplifying of matters did greatly move their hearts and affections unto pity and compassion. In fine, to conclude his oration, he unfolded before the whole assembly the bloody garments of the dead, thrust through in many places with their swords, and called the malefactors cruel and accursed murtherers. With these words he put the people into such a fury, that they presently took Cæsar's body, and burnt it in the market-place, with such tables and forms as they could get together. Then when the fire was kindled, they took firebrands, and ran to the murtherers' houses to set them on fire, and to make them come out to fight. Brutus therefore and his accomplices, for safety of their persons, were driven to fly the city' (p. 165).

iii. 3. 'There was one of Cæsar's friends called Cinna, that had a marvellous strange and terrible dream the night before. He dreamed that Cæsar bad him to supper, and that he refused and would not go: then that Cæsar took him by the hand, and led him against his will. Now Cinna, hearing at that time that they burnt Cæsar's body in the market-place, notwithstanding that he feared his dream, and had an ague on him besides, he went into the market-place to honour his funerals. When he came thither, one of the mean sort asked him what his name was? He was straight called by his name. The first man told it to another, and that other unto another, so that it ran straight through them all, that he was one of them that murdered Cæsar: (for indeed one of the traitors to Cæsar was also called Cinna as himself) wherefore taking him for Cinna the murtherer, they fell upon him with such fury that they presently dispatched him in the market-place' (pp. 102, 103).

Shakespeare read the story also in the Life of Marcus Brutus. 'But there was a poet called Cinna, who had been no partaker of the conspiracy, but was always one of Cæsar's

chiefest friends: he dreamed, the night before, that Cæsar bad him to supper with him, and that, he refusing to go, Cæsar was very importunate with him, and compelled him; so that at length he led him by the hand into a great dark place, where, being marvellously afraid, he was driven to follow him in spite of his heart. This dream put him all night into a fever; and yet notwithstanding, the next morning, when he heard that they carried Cæsar's body to burial, being ashamed not to accompany his funerals, he went out of his house, and thrust himself into the prease of the common people that were in a great uproar. And because some one called him by his name Cinna, the people, thinking he had been that Cinna who in an oration he made had spoken very evil of Cæsar, they, falling upon him in their rage slew him outright in the market-place. This made Brutus and his companions more afraid than any other thing, next unto the change of Antonius. Wherefore they got them out of Rome, and kept at first in the city of Antium, hoping to return again to Rome, when the fury of the people was a little assuaged. The which they hoped would be quickly, considering that they had to deal with a fickle and unconstant multitude, easy to be carried, and that the Senate stood for them: who notwithstanding made no enquiry for them that had torn poor Cinna the poet in pieces, but caused them to be sought for and apprehended that went with firebrands to set fire on the conspirators' houses' (p. 122).

iv. 1. The meeting of the triumvirs. 'So Octavius Cæsar would not lean to Cicero, when he saw that his whole travell and endeavour was only to restore the commonwealth to her former liberty. Therefore he sent certain of his friends to Antonius, to make them friends again; and there-upon all three met together (to wit, Cæsar, Antonius, and Lepidus) in an island environed round about with a little river, and there remained three days together. Now as touching all other matters they were easily agreed, and did divide all the empire of Rome between them, as if it had been their own

inheritance. But yet they could hardly agree whom they would put to death: for every one of them would kill their enemies, and save their kinsmen and friends. Yet at length, giving place to their greedy desire to be revenged of their enemies, they spurned all reverence of blood and holiness of friendship at their feet. For Cæsar left Cicero to Antonius' will, Antonius also forsook Lucius Cæsar, who was his uncle by his mother: and both of them together suffered Lepidus to kill his own brother Paulus. Yet some writers affirm, that Cæsar and Antonius requested Paulus might be slain, and that Lepidus was contented with it' (p. 169).

In the Life of Cicero (p. 880, ed. 1631) Plutarch says: 'Their meeting was by the city of Bolonia, where they continued three daies together, they three onely secretly consulting in a place environed about with a little riuer. Some say that Cæsar stucke hard with Cicero the first two daies, but at the third, that he yeelded and forsooke him. The exchange they agreed vpon betweene them, was this. Cæsar forsooke Cicero: Lepidus, his owne brother Paulus: and Antonius Lucius Cæsar his uncle by his mother's side.'

iv. 2, 3. The quarrel between Brutus and Cassius.

'About that time Brutus sent to pray Cassius to come to the city of Sardis, and so he did. Brutus, understanding of his coming, went to meet him with all his friends. There both their armies being armed, they called them both *Emperors*. Now as it commonly happened in great affairs between two persons, both of them having many friends and so many captains under them, there ran tales and complaints between them. Therefore, before they fell in hand with any other matter, they went into a little chamber together, and bade every man avoid, and did shut the doors to them. Then they began to pour out their complaints one to the other, and grew hot and loud, earnestly accusing one another, and at length both fell a-weeping. Their friends that were without the chamber, hearing them loud within, and angry between themselves, they were both amazed and afraid also, lest it

would grow to further matter: but yet they were commanded that no man should come to them. Notwithstanding, one Marcus Phaonius, that had been a friend and a follower of Cato while he lived, and took upon him to counterfeit a philosopher, not with wisdom and discretion, but with a certain bedlem and frantic motion: he would needs come into the chamber, though the men offered to keep him out. But it was no boot to let Phaonius, when a mad mood or toy took him in the head: for he was an hot hasty man, and sudden in all his doings, and cared for never a senator of them all. Now, though he used this bold manner of speech after the profession of the Cynic philosophers (as who would say, *Dogs*), yet his boldness did not hurt many times, because they did but laugh at him to see him so mad. This Phaonius at that time, in despite of the door-keepers, came into the chamber, and with a certain scoffing and mocking gesture, which he counterfeited of purpose, he rehearsed the verses which old Nestor said in Homer:

‘My lords, I pray you hearken both to me,
For I have seen mo years than suchie three.’

Cassius fell a-laughing at him: but Brutus thrust him out of the chamber, and called him dog, and counterfeit Cynic. Howbeit his coming in brake their strife at that time, and so they left each other. The self-same night Cassius prepared his supper in his chamber, and Brutus brought his friends with him. So when they were set at supper, Phaonius came to sit down after he had washed. Brutus told him aloud, ‘no man sent for him,’ and bad them set him at the *upper* end: meaning indeed, at the *lower* end of the bed. Phaonius made no ceremony, but thrust in amongst the middest of them, and made all the company laugh at him. So they were merry all supper-time, and full of their philosophy. The next day after, Brutus, upon complaint of the Sardians, did condemn and note Lucius Pella for a defamed person, that had been a Prætor of the Romans, and whom Brutus had given charge unto: for that he was accused and convicted of robbery and pilfery in his

office. This judgment much disliked Cassius, because he himself had secretly (not many days before) warned two of his friends, attainted and convicted of the like offences, and openly had cleared them: but yet he did not therefore leave to employ them in any manner of service as he did before. And therefore he greatly reprov'd Brutus, for that he would shew himself so straight and severe, in such a time as was meeter to bear a little than to take things at the worst. Brutus in contrary manner answered, that he should remember the Ides of March, at which time they slew Julius Cæsar, who neither pill'd nor polled the country, but only was a favourer and suborner of all them that did rob and spoil, by his countenance and authority. And if there were any occasion whereby they might honestly set aside justice and equity, they should have had more reason to have suffered Cæsar's friends to have robbed and done what wrong and injury they had would than to bear with their own men. "For then," said he, "they could but have said we had been cowards, but now they may accuse us of injustice, besides the pains we take, and the danger we put ourselves into." And thus may we see what Brutus' intent and purpose was' (pp. 134, 135).

'Now whilst Brutus and Cassius were together in the city of Smyrna, Brutus prayed Cassius to let him have part of the money whereof he had great store; because all that he could rap and rend of his side, he had bestowed it in making so great a number of ships, that by means of them they should keep all the sea at their commandment. Cassius' friends hindered this request and earnestly dissuaded him from it, persuading him, that it was no reason that Brutus should have the money which Cassius had gotten together by sparing and levied with great evil will of the people their subjects, for him to bestow liberally upon his soldiers, and by this means to win their good wills, by Cassius' charge. This notwithstanding, Cassius gave him the third part of this total sum' (pp. 130, 131).

The death of Portia, according to Appian and others, took

place after the battle of Philippi, but from the narrative of Plutarch it would appear that Brutus survived her. 'And for Portia, Brutus' wife, Nicolaus the Philosopher and Valerius Maximus do write, that she, determining to kill herself (her parents and friends carefully looking to her to keep her from it), took hot burning coals and cast them into her mouth, and kept her mouth so close that she choked herself. There was a letter of Brutus found written to his friends, complaining of their negligence, that, his wife being sick, they would not help her, but suffered her to kill herself; choosing to die, rather than to languish in pain. Thus it appeareth that Nicolaus knew not well that time, sith the letter (at the least if it were Brutus' letter) doth plainly declare the disease and love of this lady, and also the manner of her death' (pp. 151, 152).

The apparition which Brutus saw is described in the Life of Cæsar. 'But above all, the ghost that appeared unto Brutus shewed plainly, that the gods were offended with the murther of Cæsar. The vision was thus: Brutus being ready to pass over his army from the city of Abydos to the other coast lying directly against it, slept every night (as his manner was) in his tent; and being yet awake, thinking of his affairs (for by report he was as careful a captain and lived with as little sleep as ever man did) he thought he heard a noise at his tent-door, and looking towards the light of the lamp that waxed very dim, he saw a horrible vision of a man, of a wonderful greatness and dreadful look, which at the first made him marvellously afraid. But when he saw that it did him no hurt, but stood at his bed-side and said nothing; at length he asked him what he was. The image answered him: "I am thy ill angel, Brutus, and thou shalt see me by the city of Philippes." Then Brutus replied again, and said, "Well, I shall see thee then." Therewithal the spirit presently vanished from him. After that time Brutus, being in battle near unto the city of Philippes against Antonius and Octavius Cæsar, at the first battle he wan the victory, and overthrowing all them that withstood him, he drave them into young Cæsar's camp,

which he took. The second battle being at hand, this spirit appeared again unto him, but spake never a word. Thereupon Brutus, knowing that he should die, did put himself to all hazard in battle, but yet fighting could not be slain. So seeing his men put to flight and overthrown, he ran unto a little rock not far off, and there setting his sword's point to his breast, fell upon it and slew himself; but yet, as it is reported, with the help of his friend that despatched him' (pp. 103, 104).

Again, in the *Life of Brutus*, after the description of the quarrel with Cassius, 'But as they both prepared to pass over out of Asia into Europe, there went a rumour that there appeared a wonderful sign unto him. Brutus was a careful man, and slept very little, both for that his diet was moderate, as also because he was continually occupied. He never slept in the day-time, and in the night no longer than the time he was driven to be alone, and when everybody else took their rest. But now whilst he was in war, and his head ever busily occupied to think of his affairs and what would happen, after he had slumbered a little after supper, he spent all the rest of the night in dispatching of his weightiest causes, and after he had taken order for them, if he had any leisure left him, he would read some book till the third watch of the night, at what time the captains, petty captains, and colonels, did use to come to him. So, being ready to go into Europe, one night very late (when all the camp took quiet rest) as he was in his tent with a little light, thinking of weighty matters, he thought he heard one come in to him, and casting his eye towards the door of his tent, that he saw a wonderful strange and monstrous shape of a body coming towards him, and said never a word. So Brutus boldly asked what he was, a god or a man, and what cause brought him thither? The spirit answered him, "I am thy evil spirit, Brutus: and thou shalt see me by the city of Philippes." Brutus being no otherwise afraid, replied again unto it: "Well, then I shall see thee again." The spirit presently vanished away: and

Brutus called his men unto him, who told him that they heard no noise, nor saw anything at all. Thereupon Brutus returned again to think on his matters as he did before: and when the day brake, he went unto Cassius, to tell him what vision had appeared unto him in the night' (pp. 135, 136).

Other passages illustrating these scenes are quoted in the notes.

v. 1. 61. Of Octavius Cæsar, Plutarch says: 'Then coming on with his army near to Rome, he made himself to be chosen Consul, whether the Senate would or not, when he was yet but a stripling or springall of twenty years old, as himself reporteth in his own Commentaries' (pp. 127, 128).

v. 1. 70 &c. 'But touching Cassius, Messala reporteth that he supped by himself in his tent with a few of his friends, and that all supper-time he looked very sadly, and was full of thoughts, although it was against his nature: and that after supper he took him by the hand, and holding him fast (in token of kindness, as his manner was), told him in Greek: "Messala, I protest unto thee, and make thee my witness, that I am compelled against my mind and will (as Pompey the Great was) to jeopard the liberty of our country to the hazard of a battle. And yet we must be lively, and of good courage, considering our good fortune, whom we should wrong too much to mistrust her, although we follow evil counsel." Messala writeth, that Cassius having spoken these last words unto him, he bade him farewell, and willed him to come to supper to him the next night following, because it was his birthday' (p. 139).

The rest of Cassius's speech is illustrated by quotations in the Notes. The narrative continues: 'The next morning, by break of day, the signal of battle was set out in Brutus' and Cassius' camp, which was an arming scarlet coat: and both the chieftains spake together in the midst of their armies. There Cassius began to speak first, and said: "The gods grant us, O Brutus, that this day we may win the field, and ever after to live all the rest of our life quietly one

with another. But sith the gods have so ordained it, that the greatest and chiefest things amongst men are most uncertain, and that if the battle fall out otherwise to-day than we wish or look for, we shall hardly meet again, what art thou determined to do, to fly, or die?" Brutus answered him,¹ being yet but a young man, and not over greatly experienced in the world, "I trust (I know not how) a certain rule of philosophy, by the which I did greatly blame and reprove Cato for killing himself, as being no lawful nor godly act, touching the gods: nor concerning men, valiant; not to give place and yield to divine providence, and not constantly and patiently to take whatsoever it pleaseth him to send us, but to draw back and fly: but being now in the midst of the danger, I am of a contrary mind. For if it be not the will of God that this battle fall out fortunate for us, I will look no more for hope, neither seek to make any new supply for war again, but will rid me of this miserable world, and content me with my fortune. For I gave up my life for my country in the Ides of March, for the which I shall live in another more glorious world." Cassius fell a-laughing to hear what he said, and embracing him, "Come on then," said he, "let us go and charge our enemies with this mind. For either we shall conquer, or we shall not need to fear the conquerors." After this talk, they fell to consultation among their friends for the ordering of the battle' (pp. 139, 140).

v. 2. Brutus gives the order for battle prematurely, but his attack upon Octavius was successful.

v. 3. 'Furthermore, the voward and the middest of Brutus' battle had already put all their enemies to flight that withstood them, with great slaughter: so that Brutus had conquered all

¹ North mistook Amyot's French, which is as follows: 'Brutus luy respondit, Estant encore ieune & non assez expérimenté es affaires de ce monde, ie feis, ne sçay comment, un discours de philosophie, par lequel ie reprenois & blasmois fort Caton de s'estre desfait soy mesme.' North translated *feis* (= *feis*) as if it were from *fier*, and this error misled Shakespeare, who gave a different turn to Brutus's speech. In iii. 2. 43 he has represented Brutus as quite prepared for suicide.

on his side, and Cassius had lost all on the other side. For nothing undid them but that Brutus went not to help Cassius, thinking he had overcome them as himself had done: and Cassius on the other side tarried not for Brutus, thinking he had been overthrown as himself was. . . Now Brutus returning from the chase, after he had slain and sacked Cæsar's men, he wondered much that he could not see Cassius' tent standing up high as it was wont, neither the other tents of his camp standing as they were before . . . This made Brutus at the first mistrust that which had happened. So he appointed a number of men to keep the camp of his enemy which he had taken, and caused his men to be sent for that yet followed the chase, and gathered them together, thinking to lead them to aid Cassius, who was in this state as you shall hear. First of all, he was marvellous angry to see how Brutus' men ran to give charge upon their enemies, and tarried not for the word of the battle, nor commandment to give charge: and it grieved him beside, that after he had overcome them, his men fell straight to spoil, and were not careful to compass in the rest of the enemies behind: but with tarrying too long also, more than through the valiantness or foresight of the captains his enemies, Cassius found himself compassed in with the right wing of his enemy's army. Whereupon his horsemen brake immediately and fled for life towards the sea. Furthermore perceiving his footmen to give ground, he did what he could to keep them from flying, and took an ensign from one of the ensign-bearers that fled, and stuck it fast at his feet: although with much ado he could scant keep his own guard together.

'So Cassius himself was at length compelled to fly, with a few about him, unto a little hill, from whence they might easily see what was done in all the plain: howbeit Cassius himself saw nothing, for his sight was very bad, saving that he saw (and yet with much ado) how the enemies spoiled his camp before his eyes. He also saw a great troupe of horsemen, whom Brutus sent to aid him, and thought that

they were his enemies that followed him: but yet he sent Titinnius, one of them that was with him, to go and know what they were. Brutus' horsemen saw him coming afar off, whom when they knew that he was one of Cassius' chiefest friends, they shouted out for joy; and they that were familiarly acquainted with him lighted from their horses, and went and embraced him. The rest compassed him in round about on horseback, with songs of victory and great rushing of their harness, so that they made all the field ring again for joy. But this marred all. For Cassius, thinking indeed that Titinnius was taken of the enemies, he then spake these words: "Desiring too much to live, I have lived to see one of my best friends taken, for my sake, before my face." After that, he got into a tent where nobody was, and took Pindarus with him, one of his bondsmen whom he reserved ever for such a pinch, since the cursed battle of the Parthians, where Crassus was slain, though he notwithstanding scaped from that overthrow: but then, casting his cloak over his head, and holding out his bare neck unto Pindarus, he gave him his head to be stricken off. So the head was found severed from the body: but after that time Pindarus was never seen more. Whereupon some took occasion to say that he had slain his master without his commandment. By and by they knew the horsemen that came towards them, and might see Titinnius crowned with a garland of triumph, who came before with great speed unto Cassius. But when he perceived by the cries and tears of his friends which tormented themselves, the misfortune that had chanced to his captain Cassius by mistaking, he drew out his sword, cursing himself a thousand times that he had tarried so long, and so slew himself presently in the field. Brutus in the meantime came forward still, and understood also that Cassius had been overthrown; but he knew nothing of his death till he came very near to his camp. (Here follows the passage quoted in the note to v. 3. 99.) Then he called his soldiers together, and did encourage them again' (pp. 142-144).

Shakespeare has put the two battles of Philippi on the same day, although there was an interval of nearly three weeks between them. Just before the second battle Camulatus, 'one of the chiefest knights he had in all his army,' went over to the enemy. 'Brutus was marvellous sorry for it: wherefore, partly for anger and partly for fear of greater treason and rebellion, he suddenly caused his army to march, being past three of the clock in the afternoon' (p. 148.) See v. 3. 109.

v. 4. 'There was the son of Marcus Cato slain, valiantly fighting amongst the lusty youths. For notwithstanding that he was very weary and over-harried, yet would he not therefore fly; but manfully fighting and laying about him, telling aloud his name, and also his father's name, at length he was beaten down amongst many other dead bodies of his enemies, which he had slain round about him. So there were slain in the field all the chiefest gentlemen and nobility that were in his army, who valiantly ran into any danger to save Brutus' life: amongst whom there was one of Brutus' friends called Lucilius, who seeing a troupe of barbarous men making no reckoning of all men else they met in their way, but going all together right against Brutus, he determined to stay them with the hazard of his life; and being left behind, told them that he was Brutus: and because they should believe him, he prayed them to bring him to Antonius, for he said he was afraid of Cæsar, and that he did trust Antonius better. These barbarous men, being very glad of this good hap, and thinking themselves happy men, they carried him in the night, and sent some before unto Antonius, to tell him of their coming. He was marvellous glad of it, and went out to meet them that brought him. Others also, understanding of it, that they had brought Brutus prisoner, they came out of all parts of the camp to see him, some pitying his hard fortune, and others saying that it was not done like himself, so cowardly to be taken alive of the barbarous people for fear of death. When they came near together, Antonius stayed awhile bethinking himself how he should use Brutus. In the meantime Lucilius was brought

to him, who stoutly with a bold countenance said: "Antonius, I dare assure thee, that no enemy hath taken or shall take Marcus Brutus alive, and I beseech God keep him from that fortune: for wheresoever he be found, alive or dead, he will be found like himself. And now for myself, I am come unto thee, having deceived these men of arms here, bearing them down that I was Brutus, and do not refuse to suffer any torment thou wilt put me to." Lucilius' words made them all amazed that heard him. Antonius on the other side, looking upon all them that had brought him, said unto them: "My companions, I think ye are sorry you have failed of your purpose, and that you think this man hath done you great wrong: but I assure you, you have taken a better booty than that you followed. For instead of an enemy you have brought me a friend: and for my part, if you had brought me Brutus alive, truly I cannot tell what I should have done to him. For I had rather have such men my friends, as this man here, than mine enemies." Then he embraced Lucilius, and at that time delivered him to one of his friends in custody; and Lucilius ever after served him faithfully, even to his death' (pp. 148, 149).

v. 5. 'Now Brutus having passed a little river, walled in on every side with high rocks and shadowed with great trees, being then dark night, he went no further, but stayed at the foot of a rock with certain of his captains and friends that followed him: and looking up to the firmament that was full of stars, sighing, he rehearsed two verses, of the which Volumnius wrote the one, to this effect:

"Let not the wight from whom this mischief went,
O Jove, escape without due punishment:"—

and saith that he had forgotten the other. Within a little while after, naming his friends that he had seen slain in battle before his eyes, he fetched a greater sigh than before, specially when he came to name Labio and Flavius, of whom the one was his lieutenant, and the other captain of the pioners of his

camp. In the meantime one of the company being athirst, and seeing Brutus athirst too, he ran to the river for water, and brought it in his sallet. At the same time they heard a noise on the other side of the river: whereupon Volumnius took Dardanus, Brutus' servant, with him, to see what it was: and returning straight again, asked if there were any water left. Brutus smiling, gently told him, "All is drunk, but they shall bring you some more." Thereupon they sent him again that went for water before, who was in great danger of being taken by the enemies, and hardly escaped, being sore hurt.

' Furthermore, Brutus thought there was no great number of men slain in battle: and to know the truth of it, there was one called Statilius, that promised to go through his enemies, for otherwise it was impossible to go see their camp: and from thence, if all were well, that he would lift up a torch-light in the air, and then return again with speed to him. The torch-light was lift up as he had promised, for Statilius went thither. Now Brutus seeing Statilius tarry long after that, and that he came not again, he said: "If Statilius be alive, he will come back again." But his evil fortune was such that, as he came back, he lighted in his enemies' hands and was slain. Now the night being far spent, Brutus as he sat bowed towards Clitus, one of his men, and told him somewhat in his ear: the other answered him not, but fell a-weeping. Thereupon he proved Dardanus, and said somewhat also to him: at length he came to Volumnius himself, and speaking to him in Greek, prayed him for the studies' sake which brought them acquainted together, that he would help him to put his hand to his sword, to thrust it in him to kill him. Volumnius denied his request, and so did many others: and amongst the rest, one of them said, there was no tarrying for them there, but that they must needs fly. Then Brutus, rising up, "We must fly indeed," said he, "but it must be with our hands, not with our feet." Then taking every man by the hand, he said these words unto them with a cheerful countenance: "It rejoiceth

my heart, that not one of my friends hath failed me at my need, and I do not complain of my fortune, but only for my country's sake: for as for me, I think myself happier than they that have overcome, considering that I leave a perpetual fame of virtue and honesty, the which our enemies the conquerors shall never attain unto by force or money; neither can let their posterity to say that they, being naughty and unjust men, have slain good men, to usurp tyrannical power not pertaining to them." Having so said, he prayed every man to shift for himself, and then he went a little aside with two or three only, among the which Strato was one, with whom he came first acquainted by the study of rhetoric. He came as near him as he could, and taking his sword by the hilt with both his hands, and falling down upon the point of it, ran himself through. Others say that not he, but Strato (at his request) held the sword in his hand, and turned his head aside, and that Brutus fell down upon it, and so ran himself through, and died presently. Messala, that had been Brutus' great friend, became afterwards Octavius Cæsar's friend: so, shortly after, Cæsar being at good leisure, he brought Strato, Brutus' friend, unto him, and weeping said, "Cæsar, behold, here is he that did the last service to my Brutus." Cæsar welcomed him at that time, and afterwards he did him as faithful service in all his affairs as any Grecian else he had about him, until the battle of Actium' (pp. 149-151).

As a fitting conclusion to this series of extracts, I cannot do better than quote the words of Archbishop Trench in his Lectures on Plutarch (pp. 64-66), for which they will be found to be an ample justification. Speaking of North's Translation of the Lives, he says: 'But the highest title to honour which this version possesses has not hitherto been mentioned, namely, the use which Shakespeare was content to make of it. Whatever Latin Shakespeare may have had, he certainly knew no Greek, and thus it was only through Sir Thomas North's translation that the rich treasure-house of Plutarch's *Lives* was accessible to him. Nor do I think it too

much to affirm that his three great Roman plays, reproducing the ancient Roman world as no other modern poetry has ever done—I refer to *Coriolanus*, *Julius Cæsar*, and *Antony and Cleopatra*—would never have existed, or, had Shakespeare lighted by chance on these arguments, would have existed in forms altogether different from those in which they now appear, if Plutarch had not written, and Sir Thomas North, or some other in his place, had not translated. We have in Plutarch not the framework or skeleton only of the story, no, nor yet merely the ligaments and sinews, but very much also of the flesh and blood wherewith these are covered and clothed.

‘How noticeable in this respect is the difference between Shakespeare’s treatment of Plutarch and his treatment of others, upon whose hints, more or less distinct, he elsewhere has spoken. How little is it in most cases which he condescends to use of the materials offered to his hand. Take, for instance, his employment of some Italian novel, Bandello’s or Cinthio’s. He derives from it the barest outline—a suggestion perhaps is all, with a name or two here and there, but neither dialogue nor character. On the first fair occasion that offers he abandons his original altogether, that so he may expatiate freely in the higher and nobler world of his own thoughts and fancies. But his relations with Plutarch are different—different enough to justify, or almost to justify, the words of Jean Paul, when in his *Titan* he calls Plutarch “der biographische Shakespeare der Weltgeschichte.” What a testimony we have to the true artistic sense and skill, which with all his occasional childish simplicity the old biographer possesses, in the fact that the mightiest and completest artist of all times should be content to resign himself into his hands, and simply to follow where the other leads.

‘His *Julius Cæsar* will abundantly bear out what I have just affirmed—a play dramatically and poetically standing so high that it only just falls short of that supreme rank which *Lear* and *Othello*, *Hamlet* and *Macbeth* claim for themselves, without

rival or competitor even from among the creations of the same poet's brain. It is hardly an exaggeration to say that the whole play—and the same stands good of *Goriotanus* no less—is to be found in Plutarch. Shakespeare indeed has thrown a rich mantle of poetry over all, which is often wholly his own; but of the incident there is almost nothing which he does not owe to Plutarch, even as continually he owes the very wording to Sir Thomas North.'

It is with a strong feeling of incongruity that I pass from the Archbishop's well-deserved tribute to the dramatic and poetic excellence of our play to mention a theory with regard to its composition which has been recently put forward. In his Shakespeare Manual, Mr. Fleay maintains that Julius Cæsar in its present form is 'an abridgment of Shakespeare's play made by Ben Jonson.' The arguments adduced in support of this theory are certainly not such as the readers of Shakespeare have a right to demand, and to any one who wishes to investigate the subject I cannot recommend a more instructive study than a comparison between the Roman plays of Shakespeare and Ben Jonson.

Bearing in mind the singular reticence of Shakespeare with regard to contemporary events, I can only give for the benefit of others Mr. Furnivall's suggestion as to the possibility of a reference in the moral purpose of Julius Cæsar to the conspiracy of Essex. To my own mind the coincidence in time between the representation of the play, assuming the date 1600–1601 to be correct, with the desperate attempt of Essex, is a coincidence only, so far as regards Shakespeare. Still the hearers would have their own thoughts, and the play to them might have a meaning which the author did not consciously intend. In a letter to The Academy, 18 September, 1875, Mr. Furnivall writes: 'I must note, too, how closely Shakespeare's Julius Cæsar, 1601, would come home to the ears and hearts of this same London audience of 1601, after the favourite's outbreak against his Sovereign. *Et tu, Brute!* would mean more to them than to us. Indeed, it is possible

that the conspiracy against Elizabeth may have made Shakespeare choose 1601 as the time for producing, if not writing, his great tragedy, with its fruitful lesson of conspirators' ends.'

The time of the play extends over two years and a half. The events of the first three Acts took place in February and March, B.C. 44; the meeting of the triumvirs with which the fourth Act opens was held at the end of October, B.C. 43; and the battles of Philippi were fought in the autumn of B.C. 42.

WILLIAM ALDIS WRIGHT.

TRINITY COLLEGE, CAMBRIDGE,
8 April, 1878.

JULIUS CÆSAR.

~~SECRET~~

JULIUS CÆSAR.

DRAMATIS PERSONÆ.

JULIUS CÆSAR.		LUCILIUS,	
OCTAVIUS CÆSAR.		TITINIUS,	
MARCUS ANTONIUS,	} triumvirs after the death of Julius Cæsar.	MESSALA,	} friends to Brutus and Cassius.
M. ÆMILIUS LEPIDUS,		Young CATO,	
CICERO,	} senators.	VOLUMNIUS,	
PUBLIUS,		VARRO,	
POPILIUS LENA,		CLITUS,	
MARCUS BRUTUS,	} conspirators against Julius Cæsar.	CLAUDIUS,	} servants to Brutus.
CASSIUS,		STRATO,	
CASCA,		LUCIUS,	
TREBONIUS,		DARDANIUS,	
LICARIUS,		PINDARUS, servant to Cassius.	
DECIUS BRUTUS,			
METELLUS CIMBER,		CALPURNIA, wife to Cæsar.	
CINNA,		PORTIA, wife to Brutus.	
FLAVIUS and MARULLUS, tribunes.			
ARTEMIDORUS of Cnidos, a teacher of Rhetoric.		Senators, Citizens, Guards, Attendants, &c.	
A Soothsayer.		SCENE : <i>Rome: the neighbourhood of Sar-</i>	
CINNA, a poet. Another Poet.		<i>dis: the neighbourhood of Philippi.</i>	

ACT I.

SCENE I. *Rome. A street.*

Enter FLAVIUS, MARULLUS, and certain Commoners.

Flav. Hence! home, you idle creatures, get you home:
Is this a holiday? what! know you not,
Being mechanical, you ought not walk
Upon a labouring day without the sign
Of your profession? Speak, what trade art thou?

First Com. Why, sir, a carpenter.

Mar. Where is thy leather apron and thy rule?
What dost thou with thy best apparel on?
You, sir, what trade are you?

Sec. Com. Truly, sir, in respect of a fine workman, I am but, as you would say, a cobbler. 11

Mar. But what trade art thou? answer me directly.

Sec. Com. A trade, sir, that, I hope, I may use with a safe conscience; which is, indeed, sir, a mender of bad soles.

Mar. What trade, thou knave? thou naughty knave, what trade?

Sec. Com. Nay, I beseech you, sir, be not out with me: yet, if you be out, sir, I can mend you.

Mar. What meanest thou by that? mend me, thou saucy fellow!

Sec. Com. Why, sir, cobble you. 20

Flav. Thou art a cobbler, art thou?

Sec. Com. Truly, sir, all that I live by is with the awl: I meddle with no tradesman's matters, nor women's matters, but with awl. I am, indeed, sir, a surgeon to old shoes; when they are in great danger, I recover them. As proper men as ever trod upon neat's leather have gone upon my handiwork.

Flav. But wherefore art not in thy shop to-day? Why dost thou lead these men about the streets?

Sec. Com. Truly, sir, to wear out their shoes, to get myself into more work. But, indeed, sir, we make holiday, to see Cæsar and to rejoice in his triumph. 32

Mar. Wherefore rejoice? What conquest brings he home?

What tributaries follow him to Rome,
To grace in captive bonds his chariot-wheels?
You blocks, you stones, you worse than senseless things!
O you hard hearts, you cruel men of Rome,
Knew you not Pompey? Many a time and oft
Have you climb'd up to walls and battlements,
To towers and windows, yea, to chimney-tops, 40
Your infants in your arms, and there have sat
The live-long day, with patient expectation,
To see great Pompey pass the streets of Rome:

And when you saw his chariot but appear,
 Have you not made an universal shout,
 That Tiber trembled underneath her banks,
 To hear the replication of your sounds
 Made in her concave shores?

And do you now put on your best attire?

And do you now cull out a holiday?

50

And do you now strew flowers in his way
 That comes in triumph over Pompey's blood?
 Be gone!

Run to your houses, fall upon your knees,
 Pray to the gods to intermit the plague
 That needs must light on this ingratitude.

Flav. Go, go, good countrymen, and, for this fault,
 Assemble all the poor men of your sort;
 Draw them to Tiber banks, and weep your tears
 Into the channel, till the lowest stream
 Do kiss the most exalted shores of all.

60

[*Exeunt all the Commons.*]

Sec, whether their basest metal be not moved;
 They vanish tongue-tied in their guiltiness.
 Go you down that way towards the Capitol;
 This way will I: disrobe the images,
 If you do find them deck'd with ceremonies.

Mar. May we do so?

You know it is the feast of Lupercal.

Flav. It is no matter; let no images
 Be hung with Cæsar's trophies. I'll about,
 And drive away the vulgar from the streets:
 So do you too, where you perceive them thick.
These growing feathers pluck'd from Cæsar's wing
Will make him fly an ordinary pitch,
 Who else would soar above the view of men
 And keep us all in servile fearfulness.

70

[*Exeunt.*]

SCENE II. *A public place.*

Flourish. Enter CÆSAR; ANTONY, *for the course*; CALPURNIA, PORTIA, DECIUS, CICERO, BRUTUS, CASSIUS, and CASCA; a great crowd following, among them a Soothsayer.

Cæs. Calpurnia!

Casca. Peace, ho! Cæsar speaks.

Cæs. Calpurnia!

Cal. Here, my lord.

Cæs. Stand you directly in Antonius' way,
When he doth run his course. Antonius!

Ant. Cæsar, my lord?

Cæs. Forget not, in your speed, Antonius,
To touch Calpurnia; for our elders say,
The barren, touched in this holy chase,
Shake off their sterile curse.

Ant. I shall remember;
When Cæsar says 'do this,' it is perform'd. 10

Cæs. Set on; and leave no ceremony out. [*Flourish.*

Sooth. Cæsar!

Cæs. Ha! who calls?

Casca. Bid every noise be still: peace yet again!

Cæs. Who is it in the press that calls on me?
I hear a tongue, shriller than all the music,
Cry 'Cæsar!' Speak; Cæsar is turn'd to hear.

Sooth. Beware the ides of March.

Cæs. What man is that?

Bru. A soothsayer bids you beware the ides of March.

Cæs. Set him before me; let me see his face. 20

Cas. Fellow, come from the throng; look upon Cæsar.

Cæs. What say'st thou to me now? speak once again.

Sooth. Beware the ides of March.

Cæs. He is a dreamer; let us leave him: pass.

[*Sennet. Excunt all but Brutus and Cassius.*

Cas. Will you go see the order of the course?

Bru. Not I.

Cas. I pray you, do.

Bru. I am not gamesome: I do lack some part
Of that quick spirit that is in Antony.

Let me not hinder, Cassius, your desires; 30
I'll leave you.

Cas. Brutus, I do observe you now of late:
I have not from your eyes that gentleness
And show of love as I was wont to have:
You bear too stubborn and too strange a hand
Over your friend that loves you.

Bru. Cassius,
Be not deceived: if I have veil'd my look,
I turn the trouble of my countenance
Merely upon myself. Vexed I am
Of late with passions of some difference, 40
Conceptions only proper to myself,
Which give some soil perhaps to my behaviours;
But let not therefore my good friends be grieved—
Among which number, Cassius, be you one—
Nor construe any further my neglect,
Than that poor Brutus, with himself at war,
Forgets the shows of love to other men.

Cas. Then, Brutus, I have much mistook your passion;
By means whereof this breast of mine hath buried
Thoughts of great value, worthy cogitations. 50
Tell me, good Brutus, can you see your face?

Bru. No, Cassius; for the eye sees not itself,
But by reflection, by some other things.

Cas. 'Tis just:
And it is very much lamented, Brutus,
That you have no such mirrors as will turn
Your hidden worthiness into your eye,
That you might see your shadow. I have heard,
Where many of the best respect in Rome,

Except immortal Cæsar, speaking of Brutus 60
 And groaning underneath this age's yoke,
 Have wish'd that noble Brutus had his eyes.

Bru. Into what dangers would you lead me, Cassius,
 That you would have me seek into myself
 For that which is not in me?

Cas. Therefore, good Brutus, be prepared to hear:
 And since you know you cannot see yourself
 So well as by reflection, I, your glass,
 Will modestly discover to yourself 70
 That of yourself which you yet know not of.
 And be not jealous on me, gentle Brutus:
 Were I a common laughèr, or did use
 To stale with ordinary oaths my love
 To every new protester; if you know
 That I do fawn on men and hug them hard
 And after scandal them; or if you know
 That I profess myself in banqueting
 To all the rout, then hold me dangerous.

2

[*Flourish and shout.*]

Bru. What means this shouting? I do fear, the people
Choose Cæsar for their king.

Cas. Ay, do you fear it? 80
 Then must I think you would not have it so.

Bru. I would not, Cassius; yet I love him well.
 But wherefore do you hold me here so long?
 What is it that you would impart to me?

If it be aught toward the general good,
 Set honour in one eye and death i' the other,
 And I will look on both indifferently,
 For let the gods so speed me as I love
 The name of honour more than I fear death.

Cas. I know that virtue to be in you, Brutus, 90
 As well as I do know your outward favour.
 Well, honour is the subject of my story.
 I cannot tell what you and other men
 Think of this life; but, for my single self,

I had as lief not be as live to be
 In awe of such a thing as I myself.
 I was born free as Cæsar; so were you:
 We both have fed as well, and we can both
 Endure the winter's cold as well as he:✱
 For once, upon a raw and gusty day,
 The troubled Tiber chafing with her shores,
 Cæsar said to me 'Darest thou, Cassius, now
 Leap in with me into this angry flood,
 And swim to yonder point?' Upon the word,
 Accoutred as I was, I plunged in
 And bade him follow; so indeed he did.
 The torrent roar'd, and we did buffet it
 With lusty sinews, throwing it aside
 And stemming it with hearts of controversy;
 But ere we could arrive the point proposed,
 Cæsar cried 'Help me, Cassius, or I sink!'
 I, as Æneas, our great ancestor,
 Did from the flames of Troy upon his shoulder
 The old Anchises bear, so from the waves of Tiber
 Did I the tired Cæsar: and this man
 Is now become a god, and Cassius is
 A wretched creature and must bend his body,
 If Cæsar carelessly but nod on him.✱
 He had a fever when he was in Spain,
 And when the fit was on him, I did mark
 How he did shake: 'tis true, this god did shake:
 His coward lips did from their colour fly,
 And that same eye whose bend doth awe the world
 Did lose his lustre: I did hear him groan:
 Ay, and that tongue of his that bade the Romans
 Mark him and write his speeches in their books,
 Alas, it cried 'Give me some drink, Titinius,'
 As a sick girl. Ye gods! it doth amaze me
 A man of such a feeble temper should
 So get the start of the majestic world
 And bear the palm alone.

100

110

120

130

[*Shout. Flourish.*]

Bru. Another general shout!

I do believe that these applauses are
For some new honours that are heap'd on Cæsar.

Cas. Why, man, he doth bestride the narrow world
Like a Colossus, and we petty men
Walk under his huge legs and peep about
To find ourselves dishonourable graves.
Men at some time are masters of their fates:

The fault, dear Brutus, is not in our stars, 140
But in ourselves, that we are underlings.

Brutus and Cæsar: what should be in that 'Cæsar'?
Why should that name be sounded more than yours?
Write them together, yours is as fair a name;
Sound them, it doth become the mouth as well;
Weigh them, it is as heavy; conjure with 'em,
Brutus will start a spirit as soon as Cæsar.
Now, in the names of all the gods at once,
Upon what meat doth this our Cæsar feed,
That he is grown so great? Age, thou art shamed! 150
Rome, thou hast lost the breed of noble bloods!
When went there by an age, since the great flood,
But it was famed with more than with one man?
When could they say till now, that talk'd of Rome,
That her wide walls encompass'd but one man?
Now is it Rome indeed and room enough,
When there is in it but one only man.
O, you and I have heard our fathers say,
There was a Brutus once that would have brook'd
The eternal devil to keep his state in Rome 160
As easily as a king.

Bru. That you do love me, I am nothing jealous;
What you would work me to, I have some aim:
How I have thought of this and of these times,
I shall recount hereafter; for this present,
I would not, so with love I might entreat you,
Be any further moved. What you have said
I will consider; what you have to say
I will with patience hear, and find a time

Both meet to hear and answer such high things. 170
Till then, my noble friend, chew upon this:
Brutus had rather be a villager
Than to repute himself a son of Rome
Under these hard conditions as this time
Is like to lay upon us.

Cas. I am glad that my weak words
Have struck but thus much show of fire from Brutus.

Bru. The games are done and Cæsar is returning.

Cas. As they pass by, pluck Casca by the sleeve;
And he will, after his sour fashion, tell you 180
What hath proceeded worthy note to-day.

Re-enter CÆSAR and his Train.

Bru. I will do so. But, look you, Cassius,
The angry spot doth glow on Cæsar's 'brow,
And all the rest look like a chidden train:
Calpurnia's cheek is pale; and Cicero
Looks with such ferret and such fiery eyes
As we have seen him in the Capitol,
Being cross'd in conference by some senators.

Cas. Casca will tell us what the matter is.

Cæs. Antonius! 190

Ant. Cæsar?

Cæs. Let me have men about me that are fat:
Sleek-headed men and such as sleep o' nights;
Yond Cassius has a lean and hungry look;
He thinks too much: such men are dangerous.

Ant. Fear him not, Cæsar; he's not dangerous;
He is a noble Roman and well given.

Cæs. Would he were fatter! But I fear him not:
Yet if my name were liable to fear,
I do not know the man I should avoid 200
So soon as that spare Cassius. He reads much;
He is a great observer and he looks
Quite through the deeds of men; he loves no plays,

As thou dost, Antony; he hears no music;
 Seldom he smiles, and smiles in such a sort
 As if he mock'd himself and scorn'd his spirit
 That could be moved to smile at any thing.
 Such men as he be never at heart's ease
 Whiles they behold a greater than themselves,
 And therefore are they very dangerous.

210

I rather tell thee what is to be fear'd
 Than what I fear; for always I am Cæsar.
 Come on my right hand, for this ear is deaf,
 And tell me truly what thou think'st of him.

[Sennet. *Exeunt Cæsar and all his Train but Casca.*

Casca. You pull'd me by the cloak; would you speak with me?

Bru. Ay, Casca; tell us what hath chanced to-day,
 That Cæsar looks so sad.

Casca. Why, you were with him, were you not? 219

Bru. I should not then ask Casca what had chanced.

Casca. Why, there was a crown offered him: and being offered him, he put it by with the back of his hand, thus; and then the people fell a-shouting.

Bru. What was the second noise for?

Casca. Why, for that too.

Cas. They shouted thrice: what was the last cry for?

Casca. Why, for that too.

Bru. Was the crown offered him thrice?

Casca. Ay, marry, was't, and he put it by thrice, every time gentler than other, and at every putting-by mine honest neighbours shouted.

231

Cas. Who offered him the crown?

Casca. Why, Antony.

Bru. Tell us the manner of it, gentle Casca.

Casca. I can as well be hanged as tell the manner of it: it was mere foolery; I did not mark it. I saw Mark Antony offer him a crown;—yet 'twas not a crown neither, 'twas one

of these coronets;—and, as I told you, he put it by once: but, for all that, to my thinking, he would fain have had it. Then he offered it to him again; then he put it by again: but, to my thinking, he was very loath to lay his fingers off it. And then he offered it the third time; he put it the third time by: and still as he refused it, the rabblement shouted and clapped their chopt hands and threw up their sweaty nightcaps, and uttered such a deal of stinking breath because Cæsar refused the crown, that it had almost choked Cæsar; for he sounded and fell down at it: and for mine own part, I durst not laugh, for fear of opening my lips and receiving the bad air.

249

Cas. But, soft, I pray you: what, did Cæsar sound?

Casca. He fell down in the market-place, and foamed at mouth, and was speechless.

Bru. 'Tis very like: he hath the falling sickness.

Cas. No, Cæsar hath it not; but you and I
And honest Casca, we have the falling sickness.

Casca. I know not what you mean by that; but, I am sure, Cæsar fell down. If the tag-rag people did not clap him and hiss him, according as he pleased and displeased them, as they use to do the players in the theatre, I am no true man.

260

Bru. What said he when he came unto himself?

Casca. Marry, before he fell down, when he perceived the common herd was glad he refused the crown, he plucked me ope his doublet and offered them his throat to cut. An I had been a man of any occupation, if I would not have taken him at a word, I would I might go to hell among the rogues. And so he fell. When he came to himself again, he said, If he had done or said any thing amiss, he desired their worships to think it was his infirmity. Three or four wenches, where I stood, cried 'Alas, good soul!' and forgave him with all their hearts: but there's no heed to be taken of them; if Cæsar had stabbed their mothers, they would have done no less.

273

Bru. And after that, he came, thus sad, away?

Casca. Ay.

Cas. Did Cicero say any thing?

Casca. Ay, he spoke Greek.

Cas. To what effect?

278

Casca. Nay, an I tell you that, I'll ne'er look you i' the face again: but those that understood him smiled at one another and shook their heads; but, for mine own part, it was Greek to me. I could tell you more news too: Marullus and Flavius, for pulling scarfs off Cæsar's images, are put to silence. Fare you well. There was more foolery yet, if I could remember it.

Cas. Will you sup with me to-night, Casca?

Casca. No, I am promised forth.

Cas. Will you dine with me to-morrow?

Casca. Ay, if I be alive and your mind hold and your dinner worth the eating.

290

Cas. Good: I will expect you.

Casca. Do so. Farewell, both.

[Exit.

Bru. What a blunt fellow is this grown to be!
He was quick mettle when he went to school.

Cas. So is he now in execution
Of any bold or noble enterprise,
However he puts on this tardy form.
This rudeness is a sauce to his good wit,
Which gives men stomach to digest his words
With better appetite.

300

Bru. And so it is. For this time I will leave you:
To-morrow, if you please to speak with me,
I will come home to you; or, if you will,
Come home to me, and I will wait for you.

Cas. I will do so: till then, think of the world.

[Exit Brutus.

Well, Brutus, thou art noble; yet, I see,
Thy honourable metal may be wrought

From that it is disposed: therefore it is meet
That noble minds keep ever with their likes;
For who so firm that cannot be seduced?

310

Cæsar doth bear me hard; but he loves Brutus:

If I were Brutus now and he were Cassius,
He should not humour me. I will this night,

several
or
Brutus In several hands, in at his windows throw,

As if they came from several citizens,

Writings all tending to the great opinion

That Rome holds of his name; wherein obscurely

Cæsar's ambition shall be glanced at:

And after this let Cæsar seat him sure;

319

For we will shake him, or worse days endure.

[Exit.

SCENE III. *The same. A street.*

Thunder and lightning. Enter, from opposite sides, CASCA, with his sword drawn, and CICERO.

Cic. Good even, Casca: brought you Cæsar home?
Why are you breathless? and why stare you so?

Casca. Are not you moved, when all the sway of earth
Shakes like a thing unfirm? O Cicero,
I have seen tempests, when the seolding winds
Have rived the knotty oaks, and I have seen
The ambitious ocean swell and rage and foam,
To be exalted with the threatening clouds:
But never till to-night, never till now,
Did I go through a tempest dropping fire.
Either there is a civil strife in heaven,
Or else the world, too saucy with the gods,
Incenses them to send destruction.

10

Cic. Why, saw you any thing more wonderful?

Casca. A common slave—you know him well by sight—
Held up his left hand, which did flame and burn
Like twenty torches join'd, and yet his hand,
Not sensible of fire, remain'd unseorch'd.

Besides—I ha' not since put up my sword—
 Against the Capitol I met a lion, 20
 Who glared upon me, and went surly by,
 Without annoying me: and there were drawn
 Upon a heap a hundred ghastly women,
 Transformed with their fear, who swore they saw
 Men all in fire walk up and down the streets.
 And yesterday the bird of night did sit
 Even at noon-day upon the market-place,
 Hooting and shrieking. When these prodigies
 Do so conjointly meet, let not men say
 'These are their reasons; they are natural;' 30
 For, I believe, they are portentous things
 Unto the climate that they point upon.

Cic. Indeed, it is a strange-disposed time:
 But men may construe things after their fashion,
 Clean from the purpose of the things themselves.
 Comes Cæsar to the Capitol to-morrow?

Casca. He doth; for he did bid Antonius
 Send word to you he would be there to-morrow.

Cic. Good night then, Casca: this disturbed sky 39
 Is not to walk in.

Casca. Farewell, Cicero. [*Exit Cicero.*]

Enter CASSIUS.

Cas. Who's there?

Casca. A Roman.

Cas. Casca, by your voice.

Casca. Your ear is good. Cassius, what night is this!

Cas. A very pleasing night to honest men.

Casca. Who ever knew the heavens menace so?

Cas. Those that have known the earth so full of faults.
 For my part, I have walk'd about the streets,
 Submitting me unto the perilous night,
 And thus unbraced, Casca, as you see,
 Have bared my bosom to the thunder-stone;

And when the cross blue lightning seem'd to open 50
The breast of heaven, I did present myself
Even in the aim and very flash of it.

Casca. But wherefore did you so much tempt the
heavens?

It is the part of men to fear and tremble,
When the most mighty gods by tokens send
Such dreadful heralds to astonish us.

Cas. You are dull, Casca, and those sparks of life
That should be in a Roman you do want,
Or else you use not. You look pale and gaze
And put on fear and cast yourself in wonder, 60
To see the strange impatience of the heavens:
But if you would consider the true cause
Why all these fires, why all these gliding ghosts,
Why birds and beasts from quality and kind,
Why old men fool and children calculate,
Why all these things change from their ordinance
Their natures and preformed faculties,
To monstrous quality, why, you shall find
That heaven hath infused them with these spirits,
To make them instruments of fear and warning 70
Unto some monstrous state.

Now could I, Casca, name to thee a man
Most like this dreadful night,
That thunders, lightens, opens graves, and roars
As doth the lion in the Capitol,
A man no mightier than thyself or me
In personal action, yet prodigious grown
And fearful, as these strange eruptions are.

Casca. 'Tis Cæsar that you mean; is it not, Cassius?

Cas. Let it be who it is: for Romans now 80
Have thews and limbs like to their ancestors;
But, woe the while! our fathers' minds are dead,
And we are govern'd with our mothers' spirits;
Our yoke and sufferance show us womanish.

Casca. Indeed, they say the senators to-morrow

Mean to establish Cæsar as a king;
And he shall wear his crown by sea and land,
In every place, save here in Italy.

Cas. I know where I will wear this dagger then;
Cassius from bondage will deliver Cassius: 90
Therein, ye gods, you make the weak most strong;
Therein, ye gods, you tyrants do defeat:
Nor stony tower, nor walls of beaten brass,
Nor airless dungeon, nor strong links of iron,
Can be retentive to the strength of spirit;
But life, being weary of these worldly bars,
Never lacks power to dismiss itself.
If I know this, know all the world besides,
That part of tyranny that I do bear
I can shake off at pleasure. [*Thunder still.*]

Casca. So can I: 100
So every bondman in his own hand bears
The power to cancel his captivity.

Cas. And why should Cæsar be a tyrant then?
Poor man! I know he would not be a wolf,
But that he sees the Romans are but sheep:
He were no lion, were not Romans hinds.
Those that with haste will make a mighty fire
Begin it with weak straws: what trash is Rome,
What rubbish and what offal, when it serves 110
For the base matter to illuminate
So vile a thing as Cæsar! But, O grief,
Where hast thou led me? I perhaps speak this
Before a willing bondman; then I know
My answer must be made. But I am arm'd,
And dangers are to me indifferent.

Casca. You speak to Casca, and to such a man
That is no fleering tell-tale. Hold, my hand:
Be factious for redress of all these griefs,
And I will set this foot of mine as far
As who goes farthest.

Cas. There's a bargain made. 120

Now know you, Casca, I have moved already
 Some certain of the noblest-minded Romans
 To undergo with me an enterprise
 Of honourable-dangerous consequence;
 And I do know, by this they stay for me
 In Pompey's porch: for now, this fearful night,
 There is no stir or walking in the streets;
 And the complexion of the element
 In favour's like the work we have in hand,
 Most bloody, fiery, and most terrible.

130

Enter CINNA.

Casca. Stand close awhile, for here comes one in haste.

Cas. 'Tis Cinna; I do know him by his gait;
 He is a friend. Cinna, where haste you so?

Cin. To find out you. Who's that? Metellus Cimber?

Cas. No, it is Casca; one incorporate
 To our attempts. Am I not stay'd for, Cinna?

Cin. I am glad on 't. What a fearful night is this!
 There's two or three of us have seen strange sights.

Cas. Am I not stay'd for? tell me.

Cin. Yes, you are.

O Cassius, if you could
 But win the noble Brutus to our party—

140

Cas. Be you content: good Cinna, take this paper,
 And look you lay it in the prætor's chair,
 Where Brutus may but find it; and throw this
 In at his window; set this up with wax
 Upon old Brutus' statue: all this done,
 Repair to Pompey's porch, where you shall find us.
 Is Decius Brutus and Trebonius there?

Cin. All but Metellus Cimber; and he's gone
 To seek you at your house. Well, I will hie,
 And so bestow these papers as you bade me.

150

Cas. That done, repair to Pompey's theatre. [*Exit Cinna.*]
 Come, Casca, you and I will yet ere day
 See Brutus at his house: three parts of him

Is ours already, and the man entire
Upon the next encounter yields him ours.

Casca. O, he sits high in all the people's hearts:
And that which would appear offence in us,
His countenance, like richest alchemy,
Will change to virtue and to worthiness. 160

Cas. Him and his worth and our great need of him
You have right well conceited. Let us go,
For it is after midnight; and ere day.
We will awake him and be sure of him. [*Exeunt.*]

ACT II.

SCENE I. *Rome. Brutus's orchard.*

Enter BRUTUS.

Bru. What, Lucius, ho!
I cannot, by the progress of the stars,
Give guess how near to day. Lucius, I say!
I would it were my fault to sleep so soundly.
When, Lucius, when? awake, I say! what, Lucius!

Enter LUCIUS.

Luc. Call'd you, my lord?

Bru. Get me a taper in my study, Lucius:
When it is lighted, come and call me here.

Luc. I will, my lord. [*Exit.*]

Bru. It must be by his death: and for my part, .10
I know no personal cause to spurn at him,
But for the general. He would be crown'd:
How that might change his nature, there's the question.
It is the bright day that brings forth the adder;
And that craves wary walking. Crown him?—that;—

And then, I grant, we put a sting in him,
 That at his will he may do danger with.
 The abuse of greatness is, when it disjoins
 Remorse from power: and, to speak truth of Cæsar,
 I have not known when his affections sway'd 20
 More than his reason. But 'tis a common proof,
 That lowliness is young ambition's ladder,
 Whereto the climber-upward turns his face;
 But when he once attains the upmost round,
 He then unto the ladder turns his back,
 Looks in the clouds, scorning the base degrees
 By which he did ascend: so Cæsar may;
 Then, lest he may, prevent. And, since the quarrel
 Will bear no colour for the thing he is,
 Fashion it thus; that what he is, augmented, 30
 Would run to these and these extremities:
 And therefore think him as a serpent's egg
 Which, hatch'd, would, as his kind, grow mischievous,
 And kill him in the shell.

Re-enter LUCIUS.

Luc. The taper burneth in your closet, sir.
 Searching the window for a flint I found
 This paper thus seal'd up, and I am sure
 It did not lie there when I went to bed.

[Gives him the letter.]

Bru. Get you to bed again; it is not day.
 Is not to-morrow, boy, the ides of March? 40

Luc. I know not, sir.

Bru. Look in the calendar, and bring me word.

Luc. I will, sir.

[Exit.]

Bru. The exhalations whizzing in the air
 Give so much light that I may read by them.

[Opens the letter and reads.]

'Brutus, thou sleep'st: awake, and see thyself.
 Shall Rome, &c. Speak, strike, redress!
 Brutus, thou sleep'st: awake!'

Such instigations have been often dropp'd
 Where I have took them up. 50
 'Shall Rome, &c.' Thus must I piece it out:
 Shall Rome stand under one man's awe? What, Rome?
 My ancestors did from the streets of Rome
 The Tarquin drive, when he was call'd a king.
 'Speak, strike, redress!' Am I entreated
 To speak and strike? O Rome, I make thee promise;
 If the redress will follow, thou receivest
 Thy full petition at the hand of Brutus!

Re-enter LUCIUS.

Luc. Sir, March is wasted fourteen days.

[Knocking within.]

Bru. 'Tis good. Go to the gate; somebody knocks. 60

[Exit Lucius.]

Since Cassius first did whet me against Cæsar,
 I have not slept.

Between the acting of a dreadful thing
 And the first motion, all the interim is
 Like a phantasma, or a hideous dream:
 The Genius and the mortal instruments
 Are then in council; and the state of man,
 Like to a little kingdom, suffers then
 The nature of an insurrection.

Re-enter LUCIUS.

Luc. Sir, 'tis your brother Cassius at the door, 70
 Who doth desire to see you.

Bru. Is he alone?

Luc. No, sir, there are moe with him.

Bru. Do you know them?

Luc. No, sir; their hats are pluck'd about their ears,
 And half their faces buried in their cloaks,
 That by no means I may discover them
 By any mark of favour.

Bru. Let 'em enter. *[Exit Lucius.]*

They are the faction. O conspiracy,
 Shamest thou to show thy dangerous brow by night,
 When evils are most free? O, then by day
 Where wilt thou find a cavern dark enough 80
 To mask thy monstrous visage? Seek none, conspiracy;
 Hide it in smiles and affability:
 For if thou path, thy native semblance on,
 Not Erebus itself were dim enough
 To hide thee from prevention.

*Enter the Conspirators, CASSIUS, CASCA, DECIUS, CINNA,
 METELLUS CIMBER, and TREBONIUS.*

Cas. I think we are too bold upon your rest:
 Good morrow, Brutus; do we trouble you?

Bru. I have been up this hour, awake all night.
 Know I these men that come along with you?

Cas. Yes, every man of them: and no man here 90
 But honours you; and every one doth wish
 You had but that opinion of yourself
 Which every noble Roman bears of you.
 This is Trebonius.

Bru. He is welcome hither.

Cas. This, Decius Brutus.

Bru. He is welcome too.

Cas. This, Casca; this, Cinna; and this, Metellus Cimber.

Bru. They are all welcome.
 What watchful cares do interpose themselves
 Betwixt your eyes and night?

Cas. Shall I entreat a word? 100

[Brutus and Cassius whisper.]

Dec. Here lies the east: doth not the day break here?

Casca. No.

Cin. O, pardon, sir, it doth; and yon gray lines
 That fret the clouds are messengers of day.

Casca. You shall confess that you are both deceived.

Here, as I point my sword, the sun arises,
Which is a great way growing on the south,
Weighing the youthful season of the year.
Some two months hence up higher toward the north
He first presents his fire; and the high east 110
Stands, as the Capitol, directly here.

Bru. Give me your hands all over, one by one.

Cas. And let us swear our resolution.

Bru. No, not an oath: if not the face of men,
The sufferance of our souls, the time's abuse,—
If these be motives weak, break off betimes,
And every man hence to his idle bed;
So let high-sighted tyranny range on,
Till each man drop by lottery. But if these, 120
As I am sure they do, bear fire enough
To kindle cowards and to steel with valour
The melting spirits of women, then, countrymen,
What need we any spur but our own cause,
To prick us to redress? what other bond
Than secret Romans, that have spoke the word,
And will not palter? and what other oath
Than honesty to honesty engaged,
That this shall be, or we will fall for it?
Swear priests and cowards and men cautelous,
Old feeble carrions and such suffering souls 130
That welcome wrongs; unto bad causes swear
Such creatures as men doubt; but do not stain
The even virtue of our enterprise,
Nor the insuppressive mettle of our spirits,
To think that or our cause or our performance
Did need an oath; when every drop of blood
That every Roman bears, and nobly bears,
Is guilty of a several bastardy,
If he do break the smallest particle
Of any promise that hath pass'd from him. 140

Cas. But what of Cicero? shall we sound him?
I think he will stand very strong with us.

Casca. Let us not leave him out.

Cin. No, by no means.

Met. O, let us have him, for his silver hairs
Will purchase us a good opinion
And buy men's voices to commend our deeds:
It shall be said, his judgment ruled our hands;
Our youths and wildness shall no whit appear,
But all be buried in his gravity.

Bru. O, name him not: let us not break with him:
For he will never follow any thing 151
That other men begin.

Cas. Then leave him out.

Casca. Indeed he is not fit.

Dec. Shall no man else be touch'd but only Cæsar?

Cas. Decius, well urged: I think it is not meet,
Mark Antony, so well beloved of Cæsar,
Should outlive Cæsar: we shall find of him
A shrewd contriver; and, you know, his means,
If he improve them, may well stretch so far
As to annoy us all: which to prevent, 160
Let Antony and Cæsar fall together.

Bru. Our course will seem too bloody, Caius Cassius,
To cut the head off and then hack the limbs,
Like wrath in death and envy afterwards;
For Antony is but a limb of Cæsar:
Let us be sacrificers, but not butchers, Caius.
We all stand up against the spirit of Cæsar; |
And in the spirit of men there is no blood: |
O, that we then could come by Cæsar's spirit,
And not dismember Cæsar! But, alas, 170
Cæsar must bleed for it! And, gentle friends,
Let's kill him boldly, but not wrathfully;
Let's carve him as a dish fit for the gods,
Not hew him as a carcass fit for hounds:
And let our hearts, as subtle masters do,
Stir up their servants to an act of rage,

And after seem to chide 'em. This shall make
 Our purpose necessary and not envious:
 Which so appearing to the common eyes,
 We shall be call'd purgers, not murderers.
 And for Mark Antony, think not of him;
 For he can do no more than Cæsar's arm
 When Cæsar's head is off.

180

Cas. Yet I fear him;
 For in the ingrafted love he bears to Cæsar—

Bru. Alas, good Cassius, do not think of him:
 If he love Cæsar, all that he can do
 Is to himself, take thought and die for Cæsar:
 And that were much he should; for he is given
 To sports, to wildness and much company.

Treb. There is no fear in him; let him not die; 190
 For he will live, and laugh at this hereafter. [*Clock strikes.*]

Bru. Peace! count the clock.

Cas. The clock hath stricken three.

Treb. 'Tis time to part.

Cas. But it is doubtful yet,
 Whether Cæsar will come forth to-day, or no;
 For he is superstitious grown of late,
 Quite from the main opinion he held once
 Of fantasy, of dreams and ceremonies:
 It may be, these apparent prodigies,
 The unaccustom'd terror of this night,
 And the persuasion of his augurers,
 May hold him from the Capitol to-day.

200

Dec. Never fear that: if he be so resolved,
 I can o'ersway him; for he loves to hear
 That unicorns may be betray'd with trees,
 And bears with glasses, elephants with holes,
 Lions with toils and men with flatterers;
 But when I tell him he hates flatterers,
 He says he does, being then most flattered.
 Let me work;

For I can give his humour the true bent, 210
And I will bring him to the Capitol.

Cas. Nay, we will all of us be there to fetch him.

Bru. By the eighth hour: is that the uttermost?

Cin. Be that the uttermost, and fail not then.

Met. Caius Ligarius doth bear Cæsar hard,
Who rated him for speaking well of Pompey:
I wonder none of you have thought of him.

Bru. Now, good Metellus, go along by him:
He loves me well, and I have given him reasons;
Send him but hither, and I'll fashion him. 220

Cas. The morning comes upon's: we'll leave you,
Brutus.

And, friends, disperse yourselves; but all remember
What you have said, and show yourselves true Romans.

Bru. Good gentlemen, look fresh and merrily;
Let not our looks put on our purposes,
But bear it as our Roman actors do,
With untired spirits and formal constancy:
And so good morrow to you every one.

[*Exeunt all but Brutus.*]

Boy! Lucius! Fast asleep? It is no matter;
Enjoy the honey-heavy dew of slumber: 230
Thou hast no figures nor no fantasies,
Which busy care draws in the brains of men;
Therefore thou sleep'st so sound.

Enter PORTIA.

Por. Brutus, my lord!

Bru. Portia, what mean you? wherefore rise you now?
It is not for your health thus to commit
Your weak condition to the raw cold morning.

Por. Nor for yours neither. You've ungently, Brutus,
Stole from my bed: and yesternight, at supper,
You suddenly arose, and walk'd about,
Musing and sighing, with your arms across, 240
And when I ask'd you what the matter was,

You stared upon me with ungentle-looks;
I urged you further; then you scratch'd your head,
And too impatiently stamp'd with your foot;
Yet I insisted, yet you answer'd not,
But, with an angry wafture of your hand,
Gave sign for me to leave you: so I did;
Fearing to strengthen that impatience
Which seem'd too much enkindled, and withal
Hoping it was but an effect of humour, 250
Which sometime hath his hour with every man.
It will not let you eat, nor talk, nor sleep,
And could it work so much upon your shape
As it hath much prevail'd on your condition,
I should not know you, Brutus. Dear my lord,
Make me acquainted with your cause of grief.

Bru. I am not well in health, and that is all.

Por. Brutus is wise, and, were he not in health,
He would embrace the means to come by it.

Bru. Why, so I do. Good Portia, go to bed. 260

Por. Is Brutus sick? and is it physical
To walk unbraced and suck up the humours
Of the dank morning? What, is Brutus sick,
And will he steal out of his wholesome bed,
To dare the vile contagion of the night
And tempt the rheumy and unpurged air
To add unto his sickness? No, my Brutus;
You have some sick offence within your mind,
Which, by the right and virtue of my place,
I ought to know of: and, upon my knees, 270
I charm you, by my once commended beauty,
By all your vows of love and that great vow
Which did incorporate and make us one,
That you unfold to me, yourself, your half,
Why you are heavy, and what men to-night
Have had resort to you: for here have been
Some six or seven, who did hide their faces
Even from darkness.

Bru. Kneel not, gentle Portia.

Por. I should not need, if you were gentle Brutus.
 Within the bond of marriage, tell me, Brutus, 280
 Is it excepted I should know no secrets
 That appertain to you? Am I yourself
 But, as it were, in sort or limitation,
 To keep with you at meals, comfort your bed,
 And talk to you sometimes? Dwell I but in the suburbs
 Of your good pleasure? If it be no more,
 Portia is Brutus' harlot, not his wife.

Bru. You are my true and honourable wife,
 As dear to me as are the ruddy drops
 That visit my sad heart. 290

Por. If this were true, then should I know this secret.
 I grant I am a woman; but withal
 A woman that Lord Brutus took to wife:
 I grant I am a woman; but withal
 A woman well-reputed, Cato's daughter.
 Think you I am no stronger than my sex,
 Being so father'd and so husbanded?
 Tell me your counsels, I will not disclose 'em:
 I have made strong proof of my constancy,
 Giving myself a voluntary wound 300
 Here in the thigh: can I bear that with patience,
 And not my husband's secrets?

Bru. O ye gods,
 Render me worthy of this noble wife! [*Knocking within.*]
 Hark, hark! one knocks: Portia, go in awhile;
 And by and by thy bosom shall partake
 The secrets of my heart.
 All my engagements I will construe to thee,
 All the charactery of my sad brows:
 Leave me with haste. [*Exit Portia.*] Lucius, who's that
 knocks?

Re-enter LUCIUS with LIGARIUS.

Luc. Here is a sick man that would speak with you.

Bru. Caius Ligarius, that Metellus spake of. 311
Boy, stand aside. Caius Ligarius! how?

Lig. Vouchsafe good morrow from a feeble tongue.

Bru. O, what a time have you chose out, brave Caius,
To wear a kerchief! Would you were not sick!

Lig. I am not sick, if Brutus have in hand
Any exploit worthy the name of honour.

Bru. Such an exploit have I in hand, Ligarius,
Had you a healthful ear to hear of it.

Lig. By all the gods that Romans bow before, 320
I here discard my sickness! Soul of Rome!
Brave son, derived from honourable loins!
Thou, like an exorcist, hast conjured up
My mortified spirit. Now bid me run,
And I will strive with things impossible;
Yea, get the better of them. What's to do?

Bru. A piece of work that will make sick men whole.

Lig. But are not some whole that we must make sick?

Bru. That must we also. What it is, my Caius,
I shall unfold to thee, as we are going 330
To whom it must be done.

Lig. Set on your foot,
And with a heart new-fired I follow you,
To do I know not what: but it sufficeth
That Brutus leads me on.

Bru. Follow me, then. [Exeunt.]

SCENE II. Cæsar's house.

Thunder and lightning. Enter CÆSAR, in his night-gown.

Cæs. Nor heaven nor earth have been at peace to-
night:

Thrice hath Calpurnia in her sleep cried out,
'Help, ho! they murder Cæsar!' Who's within?

Enter a Servant.

Serv. My lord?

Cæs. Go bid the priests do present sacrifice
And bring me their opinions of success.

Serv. I will, my lord.

[*Exit.*

Enter CALPURNIA.

Cal. What mean you, Cæsar? think you to walk forth?
You shall not stir out of your house to-day.

Cæs. Cæsar shall forth: the things that threaten'd me
Ne'er look'd but on my back; when they shall see 11
The face of Cæsar, they are vanished.

Cal. Cæsar, I never stood on ceremonies,
Yet now they fright me. There is one within,
Besides the things that we have heard and seen,
Recounts most horrid sights seen by the watch.
A lioness hath whelped in the streets;
And graves have yawn'd, and yielded up their dead;
Fierce fiery warriors fought upon the clouds,
In ranks and squadrons and right form of war, 20
Which drizzled blood upon the Capitol;
The noise of battle hurtled in the air,
Horses did neigh, and dying men did groan,
And ghosts did shriek and squeal about the streets.
O Cæsar! these things are beyond all use,
And I do fear them.

Cæs. What can be avoided
Whose end is purposed by the mighty gods?
Yet Cæsar shall go forth; for these predictions
Are to the world in general as to Cæsar.

Cal. When beggars die, there are no comets seen; 30
The heavens themselves blaze forth the death of princes.

Cæs. Cowards die many times before their deaths;
The valiant never taste of death but once.
Of all the wonders that I yet have heard,
It seems to me most strange that men should fear;

Seeing that death, a necessary end,
Will come when it will come.

Re-enter Servant.

What say the augurers?

Serv. They would not have you to stir forth to-day.
Plucking the entrails of an offering forth,
They could not find a heart within the beast. 40

Cæs. The gods do this in shame of cowardice:
Cæsar should be a beast without a heart,
If he should stay at home to-day for fear.
No, Cæsar shall not: danger knows full well
That Cæsar is more dangerous than he:
We are two lions litter'd in one day,
And I the elder and more terrible:
And Cæsar shall go forth.

Cal. Alas, my lord,
Your wisdom is consumed in confidence.
Do not go forth to-day: call it my fear 50
That keeps you in the house, and not your own.
We'll send Mark Antony to the senate-house;
And he shall say you are not well to-day:
Let me, upon my knee, prevail in this.

Cæs. Mark Antony shall say I am not well;
And, for thy humour, I will stay at home.

Enter DECIVS.

Here's Decius Brutus, he shall tell them so.

Dec. Cæsar, all hail! good morrow, worthy Cæsar:
I come to fetch you to the senate-house.

Cæs. And you are come in very happy time, 60
To bear my greeting to the senators
And tell them that I will not come to-day:
Cannot, is false, and that I dare not, falser:
I will not come to-day: tell them so, Decius.

Cal. Say he is sick.

Cæs. Shall Cæsar send a lie?

Have I in conquest stretch'd mine arm so far,
To be afeard to tell graybeards the truth?
Decius, go tell them Cæsar will not come.

Dec. Most mighty Cæsar, let me know some cause,
Lest I be laugh'd at when I tell them so. 70

Cæs. The cause is in my will: I will not come;
That is enough to satisfy the senate.
But for your private satisfaction,
Because I love you, I will let you know:
Calpurnia here, my wife, stays me at home:
She dreamt to-night she saw my statuë,
Which, like a fountain with an hundred spouts,
Did run pure blood; and many lusty Romans
Came smiling, and did bathe their hands in it:
And these does she apply for warnings, and portents, 80
And evils imminent; and on her knee
Hath begg'd that I will stay at home to-day.

Dec. This dream is all amiss interpreted;
It was a vision fair and fortunate:
Your statue spouting blood in many pipes,
In which so many smiling Romans bathed,
Signifies that from you great Rome shall suck
Reviving blood, and that great men shall press
For tinctures, stains, relics and cognizance.
This by Calpurnia's dream is signified. 90

Cæs. And this way have you well expounded it.

Dec. I have, when you have heard what I can say:
And know it now: the senate have concluded
To give this day a crown to mighty Cæsar.
If you shall send them word you will not come,
Their minds may change. Besides, it were a mock
Apt to be render'd, for some one to say
'Break up the senate till another time,
When Cæsar's wife shall meet with better dreams.'
If Cæsar hide himself, shall they not whisper 100
'Lo, Cæsar is afraid'?
Pardon me, Cæsar; for my dear dear love

To your proceeding bids me tell you this,
And reason to my love is liable.

Cæs. How foolish do your fears seem now, Calpurnia!
I am ashamed I did yield to them.
Give me my robe, for I will go.

Enter PUBLIUS, BRUTUS, LIGARIUS, METELLUS, CASCA,
TREBONIUS, *and* CINNA.

And look where Publius is come to fetch me.

Pub. Good morrow, Cæsar.

Cæs. Welcome, Publius.
What, Brutus, are you stirr'd so early too? 110
Good morrow, Casca. Caius Ligarius,
Cæsar was ne'er so much your enemy
As that same ague which hath made you lean.
What is't o'clock?

Bru. Cæsar, 'tis stricken eight.

Cæs. I thank you for your pains and courtesy.

Enter ANTONY.

See! Antony, that revels long o' nights,
Is notwithstanding up. Good morrow, Antony.

Ant. So to most noble Cæsar.

Cæs. Bid them prepare within:
I am to blame to be thus waited for.
Now, Cinna: now, Metellus: what, Trebonius! 120
I have an hour's talk in store for you;
Remember that you call on me to-day:
Be near me, that I may remember you.

Treb. Cæsar, I will: [*Aside*] and so near will I be,
That your best friends shall wish I had been further.

Cæs. Good friends, go in, and taste some wine with me;
And we, like friends, will straightway go together.

Bru. [*Aside*] That every like is not the same, O Cæsar,
The heart of Brutus yearns to think upon! [*Exeunt.*]

SCENE III. *A street near the Capitol.**Enter ARTEMIDORUS, reading a paper.*

Art. 'Cæsar, beware of Brutus; take heed of Cassius; come not near Casca; have an eye to Cinna; trust not Trebonius; mark well Metellus Cimber: Decius Brutus loves thee not: thou hast wronged Caius Ligarius. There is but one mind in all these men, and it is bent against Cæsar. If thou beest not immortal, look about you: security gives way to conspiracy. The mighty gods defend thee! Thy lover, ARTEMIDORUS.'

Here will I stand till Cæsar pass along,

And as a suitor will I give him this.

10

My heart laments that virtue cannot live

Out of the teeth of emulation.

If thou read this, O Cæsar, thou mayst live;

If not, the Fates with traitors do contrive.

[*Exit.*SCENE IV. *Another part of the same street, before the house of Brutus.**Enter PORTIA and LUCIUS.*

Por. I prithee, boy, run to the senate-house;

Stay not to answer me, but get thee gone:

Why dost thou stay?

Luc.

To know my errand, madam.

Por. I would have had thee there, and here again,

Ere I can tell thee what thou shouldst do there.

O constancy, be strong upon my side,

Set a huge mountain 'tween my heart and tongue!

I have a man's mind, but a woman's might.

How hard it is for women to keep counsel!

Art thou here yet?

Luc.

Madam, what should I do?

10

Run to the Capitol, and nothing else?
And so return to you, and nothing else?

Por. Yes, bring me word, boy, if thy lord look well,
For he went sickly forth: and take good note
What Cæsar doth, what suitors press to him.
Hark, boy! what noise is that?

Luc. I hear none, madam.

Por. Prithee, listen well;
I heard a bustling rumour, like a fray,
And the wind brings it from the Capitol.

Luc. Sooth, madam, I hear nothing. 20

Enter the Soothsayer.

Por. Come hither, fellow: which way hast thou been?

Sooth. At mine own house, good lady.

Por. What is't o'clock?

Sooth. About the ninth hour, lady.

Por. Is Cæsar yet gone to the Capitol?

Sooth. Madam, not yet: I go to take my stand,
To see him pass on to the Capitol.

Por. Thou hast some suit to Cæsar, hast thou not?

Sooth. That I have, lady: if it will please Cæsar
To be so good to Cæsar as to hear me,
I shall beseech him to befriend himself. 30

Por. Why, know'st thou any harm's intended towards
him?

Sooth. None that I know will be, much that I fear may
chance.

Good morrow to you. Here the street is narrow:
The throng that follows Cæsar at the heels,
Of senators, of prætors, common suitors,
Will crowd a feeble man almost to death:
I'll get me to a place more void, and there
Speak to great Cæsar as he comes along. [Exit.

Por. I must go in. Ay me, how weak a thing
The heart of woman is! O Brutus,

The heavens speed thee in thine enterprise!
 Sure, the boy heard me: Brutus hath a suit
 That Cæsar will not grant. O, I grow faint.
 Run, Lucius, and commend me to my lord;
 Say I am merry: come to me again,
 And bring me word what he doth say to thee.

[*Exeunt severally.*]

ACT III.

SCENE I. *Rome. Before the Capitol; the Senate sitting above.*

A crowd of people; among them ARTEMIDORUS and the Soothsayer. Flourish. Enter CÆSAR, BRUTUS, CASSIUS, CASCA, DECIUS, METELLUS, TREBONIUS, CINNA, ANTONY, LEPIDUS, POPILIUS, PUBLIUS, and others.

Cæs. [*To the Soothsayer*] The ides of March are come.

Sooth. Ay, Cæsar; but not gone.

Art. Hail, Cæsar! read this schedule.

Dec. Trebonius doth desire you to o'er-read,
 At your best leisure, this his humble suit.

Art. O Cæsar, read mine first; for mine's a suit
 That touches Cæsar nearer: read it, great Cæsar.

Cæs. What touches us ourself shall be last served.

Art. Delay not, Cæsar; read it instantly.

Cæs. What, is the fellow mad?

Pub. Sirrah, give place. 10

Cæs. What, urge you your petitions in the street?
 Come to the Capitol.

CÆSAR goes up to the Senate-House, the rest following.

Pop. I wish your enterprise to-day may thrive.

Cæs. What enterprise, Popilius?

Pop. Fare you well.

[*Advances to Cæsar.*]

Bru. What said Popilius Lena?

Cas. He wish'd to-day our enterprise might thrive.
I fear our purpose is discovered.

Bru. Look, how he makes to Cæsar: mark him.

Cas. Casca, be sudden, for we fear prevention.
Brutus, what shall be done? If this be known, 20
Cassius or Cæsar never shall turn back,
For I will slay myself.

Bru. Cassius, be constant:
Popilius Lena speaks not of our purposes;
For, look, he smiles, and Cæsar doth not change.

Cas. Trebonius knows his time; for, look you, Brutus,
He draws Mark Antony out of the way.

[*Exeunt Antony and Trebonius.*]

Dec. Where is Metellus Cimber? Let him go,
And presently prefer his suit to Cæsar.

Bru. He is address'd: press near and second him.

Cin. Casca, you are the first that rears your hand. 30

Cas. Are we all ready? What is now amiss
That Cæsar and his senate must redress?

Met. Most high, most mighty, and most puissant Cæsar,
Metellus Cimber throws before thy seat
An humble heart:—

[*Kneeling.*]

Cas. I must prevent thee, Cimber.
These couchings and these lowly courtesies
Might fire the blood of ordinary men,
And turn pre-ordinance and first decree
Into the law of children. Be not fond,
To think that Cæsar bears such rebel blood 40
That will be thaw'd from the true quality
With that which melteth fools; I mean, sweet words,
Low-crooked court'sies and base spaniel-fawning.
Thy brother by decree is banished:
If thou dost bend and pray and fawn for him,
I spurn thee like a cur out of my way.

Know, Cæsar doth not wrong, nor without cause
Will he be satisfied.

Met. Is there no voice more worthy than my own,
To sound more sweetly in great Cæsar's ear 50
For the repealing of my banish'd brother?

Bru. I kiss thy hand, but not in flattery, Cæsar;
Desiring thee that Publius Cimber may
Have an immediate freedom of repeal.

Cæs. What, Brutus!

Cæs. Pardon, Cæsar; Cæsar, pardon:
As low as to thy foot doth Cassius fall,
To beg enfranchisement for Publius Cimber.

Cæs. I could be well moved, if I were as you;
If I could pray to move, prayers would move me: ✓
But I am constant as the northern star, 60
Of whose true-fix'd and resting quality
There is no fellow in the firmament.
The skies are painted with unnumber'd sparks,
They are all fire and every one doth shine,
But there's but one in all doth hold his place:
So in the world; 'tis furnish'd well with men,
And men are flesh and blood, and apprehensive;
Yet in the number I do know but one
That unassailable holds on his rank,
Unshaked of motion: and that I am he, 70
Let me a little show it, even in this;
That I was constant Cimber should be banish'd,
And constant do remain to keep him so.

Cin. O Cæsar, —

Cæs. Hence! wilt thou lift up Olympus?

Dec. Great Cæsar, —

Cæs. Doth not Brutus bootless kneel?

Casca. Speak, hands, for me!

[*Casca first, then the other Conspirators and Marcus Brutus stab Cæsar.*]

Cæs. Et tu, Brute! Then fall, Cæsar! [*Dies.*]

Cin. Liberty! Freedom! Tyranny is dead!
Run hence, proclaim, cry it about the streets.

Cas. Some to the common pulpits, and cry out 80
'Liberty, freedom, and enfranchisement!'

Bru. People and senators, be not affrighted;
Fly not; stand still: ambition's debt is paid.

Casca. Go to the pulpit, Brutus.

Dec. And Cassius too.

Bru. Where's Publius?

Cin. Here, quite confounded with this mutiny.

Met. Stand fast together, lest some friend of Cæsar's
Should chance—

Bru. Talk not of standing. Publius, good cheer; 90
There is no harm intended to your person,
Nor to no Roman else: so tell them, Publius.

Cas. And leave us, Publius; lest that the people,
Rushing on us, should do your age some mischief.

Bru. Do so: and let no man abide this deed,
But we the doers.

Re-enter TREBONIUS.

Cas. Where is Antony?

Tre. Fled to his house amazed:
Men, wives and children stare, cry out and run
As it were doomsday.

Bru. Fates, we will know your pleasures:
That we shall die, we know; 'tis but the time 100
And drawing days out, that men stand upon.

Cas. Why, he that cuts off twenty years of life
Cuts off so many years of fearing death.

Bru. Grant that, and then is death a benefit:
So are we Cæsar's friends, that have abridged
His time of fearing death. Stoop, Romans, stoop,
And let us bathe our hands in Cæsar's blood
Up to the elbows, and besmear our swords:
Then walk we forth, even to the market-place,

And, waving our red weapons o'er our heads,
Let's all cry 'Peace, freedom and liberty!' 110

Cas. Stoop then, and wash. How many ages hence
Shall this our lofty scene be acted over
In states unborn and accents yet unknown!

Bru. How many times shall Cæsar bleed in sport,
That now on Pompey's basis lies along
No worthier than the dust!

Cas. So oft as that shall be,
So often shall the knot of us be call'd
The men that gave their country liberty.

Dec. What, shall we forth?

Cas. Ay, every man away: 120
Brutus shall lead; and we will grace his heels
With the most boldest and best hearts of Rome.

Enter a Servant.

Bru. Soft! who comes here? A friend of Antony's.

Serv. Thus, Brutus, did my master bid me kneel;
Thus did Mark Antony bid me fall down;
And, being prostrate, thus he bade me say:
Brutus is noble, wise, valiant and honest;
Cæsar was mighty, bold, royal and loving:
Say I love Brutus, and I honour him;
Say I fear'd Cæsar, honour'd him and loved him. 130
If Brutus will vouchsafe that Antony
May safely come to him, and be resolved
How Cæsar hath deserved to lie in death,
Mark Antony shall not love Cæsar dead
So well as Brutus living; but will follow
The fortunes and affairs of noble Brutus
Thorough the hazards of this untrod state
With all true faith. So says my master Antony.

Bru. Thy master is a wise and valiant Roman;
I never thought him worse. 140
Tell him, so please him come unto this place,
He shall be satisfied, and, by my honour,
Depart untouch'd.

Serv. I'll fetch him presently. [Exit.

Bru. I know that we shall have him well to friend.

Cas. I wish we may: but yet have I a mind
That fears him much; and my misgiving still
Falls shrewdly to the purpose.

Bru. But here comes Antony.

Re-enter ANTONY.

Welcome, Mark Antony.

Ant. O mighty Cæsar! dost thou lie so low?
Are all thy conquests, glories, triumphs, spoils, 150
Shrunk to this little measure? Fare thee well.
I know not, gentlemen, what you intend,
Who else must be let blood, who else is rank:
If I myself, there is no hour so fit
As Cæsar's death's hour, nor no instrument
Of half that worth as those your swords, made rich
With the most noble blood of all this world.
I do beseech ye, if you bear me hard,
Now, whilst your purpled hands do reek and smoke,
Fulfil your pleasure. Live a thousand years, 160
I shall not find myself so apt to die:
No place will please me so, no mean of death,
As here by Cæsar, and by you cut off,
The choice and master spirits of this age.

Bru. O Antony, beg not your death of us.
Though now we must appear bloody and cruel,
As, by our hands and this our present act,
You see we do, yet see you but our hands
And this the bleeding business they have done:
Our hearts you see not; they are pitiful; 170
And pity to the general wrong of Rome—
As fire drives out fire, so pity pity—
Hath done this deed on Cæsar. For your part,
To you our swords have leaden points, Mark Antony:
Our arms in strength of malice, and our hearts
Of brothers' temper, do receive you in
With all kind love, good thoughts and reverence.

Cas. Your voice shall be as strong as any man's
In the disposing of new dignities.

Bru. Only be patient till we have appeased 180
The multitude, beside themselves with fear,
And then we will deliver you the cause,
Why I, that did love Cæsar when I struck him,
Have thus proceeded.

Ant. I doubt not of your wisdom.
Let each man render me his bloody hand:
First, Marcus Brutus, will I shake with you;
Next, Caius Cassius, do I take your hand;
Now, Decius Brutus, yours; now yours, Metellus;
Yours, Cinna; and, my valiant Casca, yours;
Though last, not least in love, yours, good Trebonius. 190
Gentlemen all,—alas, what shall I say?
My credit now stands on such slippery ground,
That one of two bad ways you must conceit me,
Either a coward or a flatterer.
That I did love thee, Cæsar, O, 'tis true:
If then thy spirit look upon us now,
Shall it not grieve thee dearer than thy death,
To see thy Antony making his peace,
Shaking the bloody fingers of thy foes,
Most noble! in the presence of thy corse? 200
Had I as many eyes as thou hast wounds,
Weeping as fast as they stream forth thy blood,
It would become me better than to close
In terms of friendship with thine enemies.
Pardon me, Julius! Here wast thou bay'd, brave hart;
Here didst thou fall, and here thy hunters stand,
Sign'd in thy spoil, and crimson'd in thy lethe.
O world, thou wast the forest to this hart;
And this, indeed, O world, the heart of thee.
How like a deer, stricken by many princes, 210
Dost thou here lie!

Cas. Mark Antony,—

Ant. Pardon me, Caius Cassius:

The enemies of Cæsar shall say this;
Then, in a friend, it is cold modesty.

Cas. I blame you not for praising Cæsar so;
But what compact mean you to have with us?
Will you be prick'd in number of our friends;
Or shall we on, and not depend on you?

Ant. Therefore I took your hands, but was, indeed,
Sway'd from the point, by looking down on Cæsar. 220
Friends am I with you all and love you all,
Upon this hope, that you shall give me reasons
Why and wherein Cæsar was dangerous.

Bru. Or else were this a savage spectacle:
Our reasons are so full of good regard
That were you, Antony, the son of Cæsar,
You should be satisfied.

Ant. That's all I seek:
And am moreover suitor that I may
Produce his body to the market-place;
And in the pulpit, as becomes a friend, 230
Speak in the order of his funeral.

Bru. You shall, Mark Antony.

Cas. Brutus, a word with you.
[*Aside to Brutus*] You know not what you do: do not
consent.

That Antony speak in his funeral:
Know you how much the people may be moved
By that which he will utter?

Bru. By your pardon;
I will myself into the pulpit first,
And show the reason of our Cæsar's death:
What Antony shall speak, I will protest
He speaks by leave and by permission, 240
And that we are contented Cæsar shall
Have all true rites and lawful ceremonies.
It shall advantage more than do us wrong.

Cas. I know not what may fall; I like it not.

Bru. Mark Antony, here, take you Cæsar's body.
You shall not in your funeral speech blame us,
But speak all good you can devise of Cæsar,
And say you do't by our permission;
Else shall you not have any hand at all
About his funeral: and you shall speak 250
In the same pulpit whereto I am going,
After my speech is ended.

Ant. Be it so;
I do desire no more.

Bru. Prepare the body then, and follow us.
[*Exeunt all but Antony.*]

Ant. O, pardon me, thou bleeding piece of earth,
That I am meek and gentle with these butchers!
Thou art the ruins of the noblest man
That ever lived in the tide of times.
Woe to the hand that shed this costly blood!
Over thy wounds now do I prophesy,— 260
Which, like dumb mouths, do ope their ruby lips,
To beg the voice and utterance of my tongue—
A curse shall light upon the limbs of men;
Domestic fury and fierce civil strife
Shall cumber all the parts of Italy;
Blood and destruction shall be so in use
And dreadful objects so familiar
That mothers shall but smile when they behold
Their infants quarter'd with the hands of war;
All pity choked with custom of fell deeds: 270
And Cæsar's spirit, ranging for revenge,
With Ate by his side come hot from hell,
Shall in these confines with a monarch's voice
Cry 'Havoc,' and let slip the dogs of war;
That this foul deed shall smell above the earth
With carrion men, groaning for burial.

Enter a Servant.

You serve Octavius Cæsar, do you not?

Serv. I do, Mark Antony.

Ant. Cæsar did write for him to come to Rome.

Serv. He did receive his letters, and is coming; 280
And bid me say to you by word of mouth—

O Cæsar!—

[*Seeing the body.*]

Ant. Thy heart is big, get thee apart and weep.
Passion, I see, is catching; for mine eyes,
Seeing those beads of sorrow stand in thine,
Began to water. Is thy master coming?

Serv. He lies to-night within seven leagues of Rome.

Ant. Post back with speed, and tell him what hath
chanced:

Here is a mourning Rome, a dangerous Rome,
No Rome of safety for Octavius yet; 290
Hie hence, and tell him so. Yet, stay awhile;
Thou shalt not back till I have borne this corse
Into the market-place: there shall I try,
In my oration, how the people take
The cruel issue of these bloody men;
According to the which, thou shalt discourse
To young Octavius of the state of things.
Lend me your hand. [*Exeunt with Cæsar's body.*]

SCENE II. *The Forum.*

Enter BRUTUS and CASSIUS, and a throng of Citizens.

Citizens. We will be satisfied; let us be satisfied.

Bru. Then follow me, and give me audience, friends.
Cassius, go you into the other street,
And part the numbers.

Those that will hear me speak, let 'em stay here;
Those that will follow Cassius, go with him;
And public reasons shall be rendered
Of Cæsar's death.

First Cit. I will hear Brutus speak.

Sec. Cit. I will hear Cassius; and compare their reasons,
When severally we hear them rendered. 10

[Exit Cassius, with some of the Citizens. Brutus goes into the pulpit.]

Third Cit. The noble Brutus is ascended: silence!

Bru. Be patient till the last.

Romans, countrymen, and lovers! hear me for my cause, and be silent, that you may hear: believe me for mine honour, and have respect to mine honour, that you may believe: censure me in your wisdom, and awake your senses, that you may the better judge. If there be any in this assembly, any dear friend of Cæsar's, to him I say, that Brutus' love to Cæsar was no less than his. If then that friend demand why Brutus rose against Cæsar, this is my answer:—Not that I loved Cæsar less, but that I loved Rome more. Had you rather Cæsar were living and die all slaves, than that Cæsar were dead, to live all free men? As Cæsar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him: but, as he was ambitious, I slew him. There is tears for his love; joy for his fortune; honour for his valour; and death for his ambition. Who is here so base that would be a bondman? If any, speak; for him have I offended. Who is here so rude that would not be a Roman? If any, speak; for him have I offended. Who is here so vile that will not love his country? If any, speak; for him have I offended. I pause for a reply. 32

All. None, Brutus, none.

Bru. Then none have I offended. I have done no more to Cæsar than you shall do to Brutus. The question of his death is enrolled in the Capitol; his glory not extenuated, wherein he was worthy, nor his offences enforced, for which he suffered death.

Enter ANTONY and others, with CÆSAR'S body.

Here comes his body, mourned by Mark Antony: who, though he had no hand in his death, shall receive the benefit

of his dying, a place in the commonwealth; as which of you shall not? With this I depart,—that, as I slew my best lover for the good of Rome, I have the same dagger for myself, when it shall please my country to need my death. 44

All. Live, Brutus! live, live!

First Cit. Bring him with triumph home unto his house.

Sec. Cit. Give him a statue with his ancestors.

Third Cit. Let him be Cæsar.

Fourth Cit.

Cæsar's better parts

Shall be crown'd in Brutus.

First Cit. We'll bring him to his house with shouts and clamours. 50

Bru. My countrymen,—

Sec. Cit. Peace, silence! Brutus speaks.

First Cit. Peace, ho!

Bru. Good countrymen, let me depart alone,
And, for my sake, stay here with Antony:
Do grace to Cæsar's corpse, and grace his speech
Tending to Cæsar's glories; which Mark Antony,
By our permission, is allow'd to make.

I do entreat you, not a man depart,
Save I alone, till Antony have spoke.

[*Exit.*

First Cit. Stay, ho! and let us hear Mark Antony. 60

Third Cit. Let him go up into the public chair;
We'll hear him. Noble Antony, go up.

Ant. For Brutus' sake, I am beholding to you.

[*Goes into the pulpit.*

Fourth Cit. What does he say of Brutus?

Third Cit. He says, for Brutus' sake,
He finds himself beholding to us all.

Fourth Cit. 'Twere best he speak no harm of Brutus here.

First Cit. This Cæsar was a tyrant.

Third Cit. Nay, that's certain:
We are blest that Rome is rid of him.

Sec. Cit. Peace! let us hear what Antony can say. 69

Ant. You gentle Romans,—

Citizens. Peace, ho! let us hear him.

Ant. Friends, Romans, countrymen, lend me your ears;
I come to bury Cæsar, not to praise him.
The evil that men do lives after them;
The good is oft interrèd with their bones;
So let it be with Cæsar. The noble Brutus
Hath told you Cæsar was ambitious:
If it were so, it was a grievous fault,
And grievously hath Cæsar answer'd it.
Here, under leave of Brutus and the rest,—
For Brutus is an honourable man; 80
So are they all, all honourable men—
Come I to speak in Cæsar's funeral.
He was my friend, faithful and just to me:
But Brutus says he was ambitious;
And Brutus is an honourable man.
He hath brought many captives home to Rome,
Whose ransoms did the general coffers fill:
Did this in Cæsar seem ambitious?
When that the poor have cried, Cæsar hath wept:
Ambition should be made of sterner stuff: 90
Yet Brutus says he was ambitious;
And Brutus is an honourable man.
You all did see that on the Lupercal
I thrice presented him a kingly crown,
Which he did thrice refuse: was this ambition?
Yet Brutus says he was ambitious;
And, sure, he is an honourable man.
I speak not to disprove what Brutus spoke,
But here I am to speak what I do know.
You all did love him once, not without cause: 100
What cause withholds you then, to mourn for him?
O judgement! thou art fled to brutish beasts,
And men have lost their reason. Bear with me;
My heart is in the coffin there with Cæsar,
And I must pause till it come back to me.

First Cit. Methinks there is much reason in his sayings.

Sec. Cit. If thou consider rightly of the matter,
Cæsar has had great wrong.

Third Cit. Has he, masters?
I fear there will a worse come in his place.

Fourth Cit. Mark'd ye his words? He would not take
the crown; 110
Therefore 'tis certain he was not ambitious.

First Cit. If it be found so, some will dear abide it.

Sec. Cit. Poor soul! his eyes are red as fire with weeping.

Third Cit. There's not a nobler man in Rome than
Antony.

Fourth Cit. Now mark him, he begins again to speak.

Ant. But yesterday the word of Cæsar might
Have stood against the world; now lies he there,
And none so poor to do him reverence.
O masters, if I were disposed to stir
Your hearts and minds to mutiny and rage, 120
I should do Brutus wrong, and Cassius wrong,
Who, you all know, are honourable men:
I will not do them wrong; I rather choose
To wrong the dead, to wrong myself and you,
Than I will wrong such honourable men.
But here's a parchment with the seal of Cæsar;
I found it in his closet, 'tis his will:
Let but the commons hear this testament—
Which, pardon me, I do not mean to read—
And they would go and kiss dead Cæsar's wounds 130
And dip their napkins in his sacred blood,
Yea, beg a hair of him for memory,
And, dying, mention it within their wills,
Bequeathing it as a rich legacy
Unto their issue.

Fourth Cit. We'll hear the will: read it, Mark Antony.

All. The will! the will! we will hear Cæsar's will.

Ant. Have patience, gentle friends, I must not read it;
It is not meet you know how Cæsar loved you.
You are not wood, you are not stones, but men; 140
And, being men, hearing the will of Cæsar,
It will inflame you, it will make you mad:
'Tis good you know not that you are his heirs;
For, if you should, O, what would come of it!

Fourth Cit. Read the will; we'll hear it, Antony;
You shall read us the will, Cæsar's will.

Ant. Will you be patient? will you stay awhile?
I have o'ershot myself to tell you of it:
I fear I wrong the honourable men
Whose daggers have stabb'd Cæsar; I do fear it. 150

Fourth Cit. They were traitors: honourable men!

All. The will! the testament!

Sec. Cit. They were villains, murderers: the will! read
the will.

Ant. You will compel me, then, to read the will?
Then make a ring about the corpse of Cæsar,
And let me show you him that made the will.
Shall I descend? and will you give me leave?

All. Come down.

Sec. Cit. Descend. [*He comes down from the pulpit.*]

Third Cit. You shall have leave.

Fourth Cit. A ring; stand round.

First Cit. Stand from the hearse, stand from the body.

Sec. Cit. Room for Antony, most noble Antony.

Ant. Nay, press not so upon me; stand far off.

Several Cit. Stand back. Room! Bear back.

Ant. If you have tears, prepare to shed them now.
You all do know this mantle: I remember
The first time ever Cæsar put it on;
'Twas on a summer's evening, in his tent, 170
That day he overcame the Nervii:
Look, in this place ran Cassius' dagger through:

See what a rent the envious Casca made:
Through this the well-beloved Brutus stabb'd;
And as he pluck'd his cursed steel away,
Mark how the blood of Cæsar follow'd it,
As rushing out of doors, to be resolved
If Brutus so unkindly knock'd, or no;
For Brutus, as you know, was Cæsar's angel:
Judge, O you gods, how dearly Cæsar loved him! 180
This was the most unkindest cut of all;
For when the noble Cæsar saw him stab,
Ingratitude, more strong than traitors' arms,
Quite vanquish'd him: then burst his mighty heart;
And, in his mantle muffling up his face,
Even at the base of Pompey's statuë,
Which all the while ran blood, great Cæsar fell.
O, what a fall was there, my countrymen!
Then I, and you, and all of us fell down,
Whilst bloody treason flourish'd over us. 190
O, now you weep, and I perceive you feel
The dint of pity: these are gracious drops.
Kind souls, what weep you when you but behold
Our Cæsar's vesture wounded? Look you here,
Here is himself, marr'd, as you see, with traitors.

First Cit. O piteous spectacle!

Sec. Cit. O noble Cæsar!

Third Cit. O woful day!

Fourth Cit. O traitors, villains!

First Cit. O most bloody sight! 200

Sec. Cit. We will be revenged.

All. Revenge! About! Seek! Burn! Fire! Kill! Slay!
Let not a traitor live!

Ant. Stay, countrymen.

First Cit. Peace there! hear the noble Antony.

Sec. Cit. We'll hear him, we'll follow him, we'll die with him.

Ant. Good friends, sweet friends, let me not stir you up

To such a sudden flood of mutiny.
They that have done this deed are honourable: 210
What private griefs they have, alas, I know not,
That made them do it: they are wise and honourable,
And will, no doubt, with reasons answer you.
I come not, friends, to steal away your hearts:
I am no orator, as Brutus is;
But, as you know me all, a plain blunt man,
That love my friend; and that they know full well
That gave me public leave to speak of him:
For I have neither wit, nor words, nor worth,
Action, nor utterance, nor the power of speech, 220
To stir men's blood: I only speak right on;
I tell you that which you yourselves do know;
Show you sweet Cæsar's wounds, poor poor dumb mouths,
And bid them speak for me: but were I Brutus,
And Brutus Antony, there were an Antony
Would ruffle up your spirits and put a tongue
In every wound of Cæsar that should move
The stones of Rome to rise and mutiny.

All. We'll mutiny.

First Cit. We'll burn the house of Brutus. 230

Third Cit. Away, then! come, seek the conspirators.

Ant. Yet hear me, countrymen; yet hear me speak.

All. Peace, ho! Hear Antony. Most noble Antony!

Ant. Why, friends, you go to do you know not what:
Wherein hath Cæsar thus deserved your loves?
Alas, you know not: I must tell you then:
You have forgot the will I told you of.

All. Most true: the will! Let's stay and hear the will.

Ant. Here is the will, and under Cæsar's seal.
To every Roman citizen he gives, 240
To every several man, seventy-five drachmas.

Sec. Cit. Most noble Cæsar! We'll revenge his death.

Third Cit. O royal Cæsar!

Ant. Hear me with patience.

All. Peace, ho!

Ant. Moreover, he hath left you all his walks,
His private arbours and new-planted orchards,
On this side Tiber; he hath left them you,
And to your heirs for ever; common pleasures,
To walk abroad and recreate yourselves. 250
Here was a Cæsar! when comes such another?

First Cit. Never, never. Come, away, away!
We'll burn his body in the holy place,
And with the brands fire the traitors' houses.
Take up the body.

Sec. Cit. Go fetch fire.

Third Cit. Pluck down benches.

Fourth Cit. Pluck down forms, windows, any thing.

[*Exeunt Citizens with the body.*]

Ant. Now let it work. Mischief, thou art afoot,
Take thou what course thou wilt!

Enter a Servant.

How now, fellow! 260

Serv. Sir, Octavius is already come to Rome.

Ant. Where is he?

Serv. He and Lepidus are at Cæsar's house.

Ant. And thither will I straight to visit him:
He comes upon a wish. Fortune is merry,
And in this mood will give us any thing.

Serv. I heard him say, Brutus and Cassius
Are rid like madmen through the gates of Rome.

Ant. Belike they had some notice of the people, 269
How I had moved them. Bring me to Octavius. [*Exeunt.*]

SCENE III. *A street.*

Enter CINNA the poet.

Cin. I dreamt to-night that I did feast with Cæsar,
And things unluckily charge my fantasy:

I have no will to wander forth of doors,
Yet something leads me forth.

Enter Citizens.

First Cit. What is your name?

Sec. Cit. Whither are you going?

Third Cit. Where do you dwell?

Fourth Cit. Are you a married man or a bachelor?

Sec. Cit. Answer every man directly.

First Cit. Ay, and briefly. 10

Fourth Cit. Ay, and wisely.

Third Cit. Ay, and truly, you were best.

Cin. What is my name? Whither am I going? Where do I dwell? Am I a married man or a bachelor? Then, to answer every man directly and briefly, wisely and truly: wisely I say, I am a bachelor.

Sec. Cit. That's as much as to say, they are fools that marry: you'll bear me a bang for that, I fear. Proceed; directly.

Cin. Directly, I am going to Cæsar's funeral. 20

First Cit. As a friend or an enemy?

Cin. As a friend.

Sec. Cit. That matter is answered directly.

Fourth Cit. For your dwelling, briefly.

Cin. Briefly, I dwell by the Capitol.

Third Cit. Your name, sir, truly.

Cin. Truly, my name is Cinna.

First Cit. Tear him to pieces; he's a conspirator.

Cin. I am Cinna the poet, I am Cinna the poet.

Fourth Cit. Tear him for his bad verses, tear him for his bad verses. 31

Cin. I am not Cinna the conspirator.

Fourth Cit. It is no matter, his name's Cinna; pluck but his name out of his heart, and turn him going.

Third Cit. Tear him, tear him! Come, brands, ho! fire-brands: to Brutus', to Cassius'; burn all: some to Decius' house, and some to Casca's; some to Ligarius': away, go!

[*Exeunt.*]

ACT IV.

SCENE I. *A house in Rome.*

ANTONY, OCTAVIUS, and LEPIDUS, *seated at a table.*

Ant. These many, then, shall die; their names are prick'd.

Oct. Your brother too must die; consent you, Lepidus?

Lep. I do consent—

Oct. Prick him down, Antony.

Lep. Upon condition Publius shall not live,
Who is your sister's son, Mark Antony.

Ant. He shall not live; look, with a spot I damn him.
But, Lepidus, go you to Cæsar's house;
Fetch the will hither, and we shall determine
How to cut off some charge in legacies.

Lep. What, shall I find you here? 10

Oct. Or here, or at the Capitol. [*Exit Lepidus.*]

Ant. This is a slight unmeritable man,
Meet to be sent on errands: is it fit,
The three-fold world divided, he should stand
One of the three to share it?

Oct. So you thought him,
And took his voice who should be prick'd to die,
In our black sentence and proscription.

Ant. Octavius, I have seen more days than you:
And though we lay these honours on this man,
To ease ourselves of divers slanderous loads,
He shall but bear them as the ass bears gold,
To groan and sweat under the business,

Either led or driven, as we point the way;
 And having brought our treasure where we will,
 Then take we down his load and turn him off,
 Like to the empty ass, to shake his ears,
 And graze in commons.

Oct. You may do your will;
 But he's a tried and valiant soldier.

Ant. So is my horse, Octavius; and for that
 I do appoint him store of provender: 30
 It is a creature that I teach to fight,
 To wind, to stop, to run directly on,
 His corporal motion govern'd by my spirit.
 And, in some taste, is Lepidus but so;
 He must be taught, and train'd, and bid go forth;
 A barren-spirited fellow; one that feeds
 On abjects, orts and imitations,
 Which, out of use and staled by other men,
 Begin his fashion: do not talk of him,
 But as a property. And now, Octavius, 40
 Listen great things: Brutus and Cassius
 Are levying powers: we must straight make head:
 Therefore let our alliance be combined,
 Our best friends made, our means stretch'd;
 And let us presently go sit in council,
 How covert matters may be best disclosed,
 And open perils surest answered.

Oct. Let us do so: for we are at the stake,
 And bay'd about with many enemies;
 And some that smile have in their hearts, I fear, 50
 Millions of mischiefs. [Exeunt.]

SCENE II. *Camp near Sardis. Before Brutus's tent.*

Drum. Enter BRUTUS, LUCILIUS, LUCIUS, and Soldiers;
 TITINIUS and PINDARUS meeting them.

Bru. Stand, ho!

Lucil. Give the word, ho! and stand.

Bru. What now, Lucilius! is Cassius near?

Lucil. He is at hand; and Pindarus is come
To do you salutation from his master.

Bru. He greets me well. Your master, Pindarus,
In his own change, or by ill officers,
Hath given me some worthy cause to wish
Things done, undone: but if he be at hand,
I shall be satisfied.

Pin. I do not doubt 10
But that my noble master will appear
Such as he is, full of regard and honour.

Bru. He is not doubted. A word, Lucilius,
How he received you: let me be resolved.

Lucil. With courtesy and with respect enough;
But not with such familiar instances,
Nor with such free and friendly conference,
As he hath used of old.

Bru. Thou hast described 20
A hot friend cooling: ever note, Lucilius,
When love begins to sicken and decay,
It useth an enforced ceremony.
There are no tricks in plain and simple faith;
But hollow men, like horses hot at hand,
Make gallant show and promise of their mettle;
But when they should endure the bloody spur,
They fall their crests, and, like deceitful jades,
Sink in the trial. Comes his army on?

Lucil. They mean this night in Sardis to be quarter'd;
The greater part, the horse in general,
Are come with Cassius. [*Loav march within.*]

Bru. Hark! he is arrived. 30
March gently on to meet him.

Enter CASSIUS and his powers.

Cas. Stand, ho!

Bru. Stand, ho! Speak the word along.

First Sol. Stand!

Sec. Sol. Stand!

Third Sol. Stand!

Cas. Most noble brother, you have done me wrong.

Bru. Judge me, you gods! wrong I mine enemies?
And, if not so, how should I wrong a brother?

Cas. Brutus, this sober form of yours hides wrongs; 40
And when you do them—

Bru. Cassius, be content;
Speak your griefs softly: I do know you well.
Before the eyes of both our armies here,
Which should perceive nothing but love from us,
Let us not wrangle: bid them move away;
Then in my tent, Cassius, enlarge your griefs,
And I will give you audience.

Cas. Pindarus,
Bid our commanders lead their charges off
A little from this ground.

Bru. Lucilius, do you the like; and let no man 50
Come to our tent till we have done our conference.
Let Lucius and Titinius guard our door. [Exeunt.

SCENE III. *Brutus's tent.*

Enter BRUTUS and CASSIUS.

Cas. That you have wrong'd me doth appear in this:
You have condemn'd and noted Lucius Pella
For taking bribes here of the Sardians;
Wherein my letters, praying on his side,
Because I knew the man, were slighted off.

Bru. You wrong'd yourself to write in such a case.

Cas. In such a time as this it is not meet
That every nice offence should bear his comment.

Bru. Let me tell you, Cassius, you yourself 10
Are much condemn'd to have an itching palm;
To sell and mart your offices for gold
To undeservers.

Cas. I an itching palm!

You know that you are Brutus that speaks this,
Or, by the gods, this speech were else your last.

Bru. The name of Cassius honours this corruption,
And chastisement doth therefore hide his head.

Cas. Chastisement!

Bru. Remember March, the ides of March remember:
Did not great Julius bleed for justice sake?
What villain touch'd his body, that did stab, 20
And not for justice? What, shall one of us,
That struck the foremost man of all this world
But for supporting robbers, shall we now
Contaminate our fingers with base bribes,
And sell the mighty space of our large honours
For so much trash as may be grasped thus?
I had rather be a dog, and bay the moon,
Than such a Roman.

Cas. Brutus, bait not me;
I'll not endure it: you forget yourself,
To hedge me in; I am a soldier, I, 30
Older in practice, abler than yourself
To make conditions.

Bru. Go to; you are not, Cassius.

Cas. I am.

Bru. I say you are not.

Cas. Urge me no more, I shall forget myself;
Have mind upon your health, tempt me no farther.

Bru. Away, slight man!

Cas. Is't possible?

Bru. Hear me, for I will speak.
Must I give way and room to your rash choler?
Shall I be frightened when a madman stares? 40

Cas. O ye gods, ye gods! must I endure all this?

Bru. All this! ay, more: fret till your proud heart break;
Go show your slaves how choleric you are,
And make your bondmen tremble. Must I budge,

Must I observe you? must I stand and crouch
Under your testy humour? By the gods,
You shall digest the venom of your spleen,
Though it do split you; for, from this day forth,
I'll use you for my mirth, yea, for my laughter,
When you are waspish.

Cas. Is it come to this? 50

Bru. You say you are a better soldier:
Let it appear so; make your vaunting true,
And it shall please me well: for mine own part,
I shall be glad to learn of noble men.

Cas. You wrong me every way; you wrong me, Brutus;
I said, an elder soldier, not a better:
Did I say, better?

Bru. If you did, I care not.

Cas. When Cæsar lived, he durst not thus have moved me.

Bru. Peace, peace! you durst not so have tempted him.

Cas. I durst not! 60

Bru. No.

Cas. What, durst not tempt him!

Bru. For your life you durst not.

Cas. Do not presume too much upon my love;
I may do that I shall be sorry for.

Bru. You have done that you should be sorry for.

There is no terror, Cassius, in your threats;

For I am arm'd so strong in honesty

That they pass by me as the idle wind,

Which I respect not. I did send to you

For certain sums of gold, which you denied me: 70

For I can raise no money by vile means:

By heaven, I had rather coin my heart,

And drop my blood for drachmas, than to wring

From the hard hands of peasants their vile trash

By any indirection: I did send

To you for gold to pay my legions,

Which you denied me: was that done like Cassius?

Should I have answer'd Caius Cassius so?
 When Marcus Brutus grows so covetous,
 To lock such rascal counters from his friends, 80
 Be ready, gods, with all your thunderbolts,
 Dash him to pieces!

Cas. I denied you not.

Bru. You did.

Cas. I did not: he was but a fool
 That brought my answer back. Brutus hath rived my heart:
 A friend should bear his friend's infirmities,
 But Brutus makes mine greater than they are.

Bru. I do not, till you practise them on me.

Cas. You love me not.

Bru. I do not like your faults.

Cas. A friendly eye could never see such faults.

Bru. A flatterer's would not, though they do appear 90
 As huge as high Olympus.

Cas. Come, Antony, and young Octavius, come.
 Revenge yourselves alone on Cassius,
 For Cassius is aweary of the world;
 Hated by one he loves; braved by his brother;
 Check'd like a bondman; all his faults observed,
 Set in a note-book, learn'd, and conn'd by rote,
 To cast into my teeth. O, I could weep
 My spirit from mine eyes! There is my dagger,
 And here my naked breast; within, a heart 100
 Dearer than Plutus' mine, richer than gold:
 If that thou be'st a Roman, take it forth;
 I, that denied thee gold, will give my heart:
 Strike, as thou didst at Cæsar; for I know,
 When thou didst hate him worst, thou lovedst him better
 Than ever thou lovedst Cassius.

Bru. Sheathe your dagger:

Be angry when you will, it shall have scope;
 Do what you will, dishonour shall be humour.
 O Cassius, you are yoked with a lamb

That carries anger as the flint bears fire,
Who, much enforced, shows a hasty spark
And straight is cold again. 110

Cas. Hath Cassius lived
To be but mirth and laughter to his Brutus,
When grief and blood ill-temper'd vexeth him?

Bru. When I spoke that, I was ill-temper'd too.

Cas. Do you confess so much? Give me your hand.

Bru. And my heart too.

Cas. O Brutus!

Bru. What's the matter?

Cas. Have not you love enough to bear with me,
When that rash humour which my mother gave me
Makes me forgetful?

Bru. Yes, Cassius, and from henceforth, 120
When you are over-earnest with your Brutus,
He'll think your mother chides, and leave you so.

Poet. [*Within.*] Let me go in to see the generals;
There is some grudge between 'em; 'tis not meet
They be alone.

Lucil. [*Within.*] You shall not come to them.

Poet. [*Within.*] Nothing but death shall stay me.

Enter Poet, followed by LUCILIUS, TITINIUS, and LUCIUS.

Cas. How now! what's the matter?

Poet. For shame, you generals! what do you mean?
Love, and be friends, as two such men should be;
For I have seen more years, I'm sure, than ye. 130

Cas. Ha, ha! how vilely doth this cynic rhyme!

Bru. Get you hence, sirrah; saucy fellow, hence!

Cas. Bear with him, Brutus; 'tis his fashion.

Bru. I'll know his humour, when he knows his time:
What should the wars do with these jiggling fools?
Companion, hence!

Cas. Away, away, be gone! [*Exit Poet.*]

Bru. Lucilius and Titinius, bid the commanders
Prepare to lodge their companies to-night.

Cas. And come yourselves, and bring Messala with you
Immediately to us. [*Exeunt Lucilius and Titinius.*]

Bru. Lucius, a bowl of wine! [*Exit Lucius.*]

Cas. I did not think you could have been so angry. 141

Bru. O Cassius, I am sick of many griefs.

Cas. Of your philosophy you make no use,
If you give place to accidental evils.

Bru. No man bears sorrow better. Portia is dead.

Cas. Ha! Portia!

Bru. She is dead.

Cas. How 'scaped I killing when I cross'd you so?
O insupportable and touching loss!
Upon what sickness?

Bru. Impatient of my absence, 150
And grief that young Octavius with Mark Antony
Have made themselves so strong: for with her death
That tidings came: with this she fell distract,
And, her attendants absent, swallow'd fire.

Cas. And died so?

Bru. Even so.

Cas. O ye immortal gods!

Re-enter LUCIUS, with wine and taper.

Bru. Speak no more of her. Give me a bowl of wine.
In this I bury all unkindness, Cassius. [*Drinks.*]

Cas. My heart is thirsty for that noble pledge.
Fill, Lucius, till the wine o'erswell the cup; 159
I cannot drink too much of Brutus' love. [*Drinks.*]

Bru. Come in, Titinius! [*Exit Lucius.*]

Re-enter TITINIUS, with MESSALA.

Welcome, good Messala.

Now sit we close about this taper here,
And call in question our necessities.

Gas. Portia, art thou gone?

Bru. No more, I pray you.
Messala, I have here received letters,
That young Octavius and Mark Antony
Come down upon us with a mighty power,
Bending their expedition toward Philippi.

Mes. Myself have letters of the selfsame tenour.

Bru. With what addition? 170

Mes. That by proscription and bills of outlawry,
Octavius, Antony, and Lepidus,
Have put to death an hundred senators.

Bru. Therein our letters do not well agree;
Mine speak of seventy senators that died
By their proscriptions, Cicero being one.

Gas. Cicero one!

Mes. Cicero is dead,
And by that order of proscription.
Had you your letters from your wife, my lord?

Bru. No, Messala. 180

Mes. Nor nothing in your letters writ of her?

Bru. Nothing, Messala.

Mes. That, methinks, is strange.

Bru. Why ask you? hear you aught of her in yours?

Mes. No, my lord.

Bru. Now, as you are a Roman, tell me true.

Mes. Then like a Roman bear the truth I tell:
For certain she is dead, and by strange manner.

Bru. Why, farewell, Portia. We must die, Messala:
With meditating that she must die once
I have the patience to endure it now. 190

Mes. Even so great men great losses should endure.

Gas. I have as much of this in art as you,
But yet my nature could not bear it so.

Bru. Well, to our work alive. What do you think
Of marching to Philippi presently?

Cas. I do not think it good.

Bru. Your reason?

Cas. This it is:

'Tis better that the enemy seek us:
So shall he waste his means, weary his soldiers,
Doing himself offence; whilst we, lying still,
Are full of rest, defence, and nimbleness. 200

Bru. Good reasons must of force give place to better.
The people 'twixt Philippi and this ground
Do stand but in a forced affection;
For they have grudged us contribution:
The enemy, marching along by them,
By them shall make a fuller number up,
Come on refresh'd, new-added, and encouraged;
From which advantage shall we cut him off,
If at Philippi we do face him there,
These people at our back.

Cas. Hear me, good brother. 210

Bru. Under your pardon. You must note beside,
That we have tried the utmost of our friends,
Our legions are brim-full, our cause is ripe:
The enemy increaseth every day;
We, at the height, are ready to decline.
There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune;
Omitted, all the voyage of their life
Is bound in shallows and in miseries.
On such a full sea are we now afloat;
And we must take the current when it serves,
Or lose our ventures. 220

Cas. Then, with your will, go on;
We'll along ourselves, and meet them at Philippi.

Bru. The deep of night is crept upon our talk,
And nature must obey necessity;
Which we will niggard with a little rest.
There is no more to say?

Cas. No more. Good night:
Early to-morrow will we rise and hence.

Bru. Lucius! [*Enter Lucius.*] My gown. [*Exit Lucius.*]
Farewell, good Messala:
Good night, Titinius: noble, noble Cassius, 230
Good night, and good repose.

Cas. O my dear brother!
This was an ill beginning of the night:
Never come such division 'tween our souls!
Let it not, Brutus.

Bru. Every thing is well.

Cas. Good night, my lord.

Bru. Good night, good brother.

Tit. Mes. Good night, Lord Brutus.

Bru. Farewell, every one.
[*Excunt all but Brutus.*]

Re-enter LUCIUS, with the gown.

Give me the gown. Where is thy instrument?

Luc. Here in the tent.

Bru. What, thou speak'st drowsily?
Poor knave, I blame thee not; thou art o'erwatch'd.
Call Claudius and some other of my men; 240
I'll have them sleep on cushions in my tent.

Luc. Varro and Claudius!

Enter VARRO and CLAUDIUS.

Var. Calls my lord?

Bru. I pray you, sirs, lie in my tent and sleep;
It may be I shall raise you by and by
On business to my brother Cassius.

Var. So please you, we will stand and watch your
pleasure.

Bru. I will not have it so: lie down, good sirs;
It may be I shall otherwise bethink me.

Look, Lucius, here's the book I sought for so; 250
I put it in the pocket of my gown.

[*Varro and Claudius lie down.*]

Luc. I was sure your lordship did not give it me.

Bru. Bear with me, good boy, I am much forgetful.
Canst thou hold up thy heavy eyes awhile,
And touch thy instrument a strain or two?

Luc. Ay, my lord, an't please you.

Bru. It does, my boy:
I trouble thee too much, but thou art willing.

Luc. It is my duty, sir.

Bru. I should not urge thy duty past thy might;
I know young bloods look for a time of rest. 260

Luc. I have slept, my lord, already.

Bru. It was well done; and thou shalt sleep again;
I will not hold thee long: if I do live,
I will be good to thee. [*Music, and a song.*]
This is a sleepy tune. O murderous slumber,
Lay'st thou thy leaden mace upon my boy,
That plays thee music? Gentle knave, good night;
I will not do thee so much wrong to wake thee:
If thou dost nod, thou break'st thy instrument;
I'll take it from thee; and, good boy, good night. 270
Let me see, let me see; is not the leaf turn'd down
Where I left reading? Here it is, I think.

Enter the Ghost of CÆSAR.

How ill this taper burns! Ha! who comes here?
I think it is the weakness of mine eyes
That shapes this monstrous apparition.
It comes upon me. Art thou any thing?
Art thou some god, some angel, or some devil,
That makest my blood cold and my hair to stare?
Speak to me what thou art.

Ghost. Thy evil spirit, Brutus.

Bru.

Why comest thou? 280

Ghost. To tell thee thou shalt see me at Philippi.

Bru. Well; then I shall see thee again?

Ghost. Ay, at Philippi.

Bru. Why, I will see thee at Philippi, then. [*Exit Ghost.*
Now I have taken heart thou vanishest:

Ill spirit, I would hold more talk with thee.

Boy, Lucius! Varro! Claudius! Sirs, awake!

Claudius!

Luc. The strings, my lord, are false.

Bru. He thinks he still is at his instrument. 290
Lucius, awake!

Luc. My lord?

Bru. Didst thou dream, Lucius, that thou so criedst out?

Luc. My lord, I do not know that I did cry.

Bru. Yes, that thou didst: didst thou see any thing?

Luc. Nothing, my lord.

Bru. Sleep again, Lucius. Sirrah Claudius!
[*To Varro*] Fellow thou, awake!

Var. My lord?

Clau. My lord? 300

Bru. Why did you so cry out, sirs, in your sleep?

Var. Clau. Did we, my lord?

Bru. Ay: saw you any thing?

Var. No, my lord, I saw nothing.

Clau. Nor I, my lord.

Bru. Go and commend me to my brother Cassius;
Bid him set on his powers betimes before,
And we will follow.

Var. Clau. It shall be done, my lord. [*Exeunt.*

ACT V.

SCENE I. *The plains of Philippi.*

Enter OCTAVIUS, ANTONY, *and their Army.*

Oct. Now, Antony, our hopes are answered:
You said the enemy would not come down,
But keep the hills and upper regions;
It proves not so: their battles are at hand;
They mean to warn us at Philippi here,
Answering before we do demand of them.

Ant. Tut, I am in their bosoms, and I know
Wherefore they do it: they could be content
To visit other places; and come down
With fearful bravery, thinking by this face
To fasten in our thoughts that they have courage;
But 'tis not so. 10

Enter a Messenger

Mess. Prepare you, generals:
The enemy comes on in gallant show;
Their bloody sign of battle is hung out,
And something to be done immediately.

Ant. Octavius, lead your battle softly on,
Upon the left hand of the even field.

Oct. Upon the right hand I; keep thou the left.

Ant. Why do you cross me in this exigent? 19

Oct. I do not cross you; but I will do so. [*March.*

Drum. *Enter* BRUTUS, CASSIUS, *and their Army; LUCILIUS,*
TITINIUS, MESSALA, *and others.*

Bru. They stand, and would have parley.

Cas. Stand fast, Titinius: we must out and talk.

Oct. Mark Antony, shall we give sign of battle?

Ant. No, Cæsar, we will answer on their charge.
Make forth; the generals would have some words.

Oct. Stir not until the signal.

Bru. Words before blows: is it so, countrymen?

Oct. Not that we love words better, as you do.

Bru. Good words are better than bad strokes, Octavius.

Ant. In your bad strokes, Brutus, you give good words:
Witness the hole you made in Cæsar's heart, 31
Crying 'Long live! hail, Cæsar!'

Cas. Antony,
The posture of your blows are yet unknown;
But for your words, they rob the Hybla bees,
And leave them honeyless.

Ant. Not stingless too.

Bru. O, yes, and soundless too;
For you have stol'n their buzzing, Antony,
And very wisely threat before you sting.

Ant. Villains, you did not so, when your vile daggers
Hack'd one another in the sides of Cæsar: 40
You show'd your teeth like apes, and fawn'd like hounds,
And bow'd like bondmen, kissing Cæsar's feet;
Whilst damned Casca, like a cur, behind
Struck Cæsar on the neck. O you flatterers!

Cas. Flatterers! Now, Brutus, thank yourself:
This tongue had not offended so to-day,
If Cassius might have ruled.

Oct. Come, come, the cause: if arguing make us sweat,
The proof of it will turn to redder drops.
Look; 50

I draw a sword against conspirators;
When think you that the sword goes up again?
Never, till Cæsar's three and thirty wounds
Be well avenged, or till another Cæsar
Have added slaughter to the sword of traitors.

Bru. Cæsar, thou canst not die by traitors' hands,
Unless thou bring'st them with thee.

Oct. So I hope;
I was not born to die on Brutus' sword.

Bru. O, if thou wert the noblest of thy strain,
Young man, thou couldst not die more honourable. 60

Cas. A peevish schoolboy, worthless of such honour,
Join'd with a masker and a reveller!

Ant. Old Cassius still!

Oct. Come, Antony, away!
Defiance, traitors, hurl we in your teeth:
If you dare fight to-day, come to the field;
If not, when you have stomachs.

[*Exeunt Octavius, Antony, and their army.*]

Cas. Why, now, blow wind, swell billow and swim bark!
The storm is up, and all is on the hazard.

Bru. Ho, Lucilius! hark, a word with you.

Lucil. [*Standing forth.*] My lord?

[*Brutus and Lucilius converse apart.*]

Cas. Messala!

Mes. [*Standing forth.*] What says my general?

Cas. Messala, 71

This is my birth-day; as this very day
Was Cassius born. Give me thy hand, Messala:

Be thou my witness that against my will,
As Pompey was, am I compell'd to set
Upon one battle all our liberties.

You know that I held Epicurus strong
And his opinion: now I change my mind,
And partly credit things that do presage.
Coming from Sardis, on our former ensign
Two mighty eagles fell, and there they perch'd,
Gorging and feeding from our soldiers' hands;
Who to Philippi here consorted us:

This morning are they fled away and gone;
And in their steads do ravens, crows and kites
Fly o'er our heads and downward look on us,
As we were sickly prey: their shadows seem
A canopy most fatal, under which
Our army lies, ready to give up the ghost.

Mes. Believe not so.

Cas. I but believe it partly;
For I am fresh of spirit and resolved 90
To meet all perils very constantly.

Bru. Even so, Lucilius.

Cas. Now, most noble Brutus,
The gods to-day stand friendly, that we may,
Lovers in peace, lead on our days to age!
But since the affairs of men rest still incertain,
Let's reason with the worst that may befall.
If we do lose this battle, then is this
The very last time we shall speak together:
What are you then determined to do?

Bru. Even by the rule of that philosophy 100
By which I did blame Cato for the death
Which he did give himself, I know not how,
But I do find it cowardly and vile,
For fear of what might fall, so to prevent
The time of life: arming myself with patience
To stay the providence of some high powers
That govern us below.

Cas. Then, if we lose this battle,
You are contented to be led in triumph
Thorough the streets of Rome?

Bru. No, Cassius, no: think not, thou noble Roman, 110
That ever Brutus will go bound to Rome;
He bears too great a mind. But this same day
Must end that work the ides of March begun;
And whether we shall meet again I know not.
Therefore our everlasting farewell take:
For ever, and for ever, farewell, Cassius!
If we do meet again, why, we shall smile;
If not, why then this parting was well made.

Cas. For ever, and for ever, farewell, Brutus!
If we do meet again, we'll smile indeed; 120
If not, 'tis true this parting was well made.

Bru. Why, then, lead on. O, that a man might know

The end of this day's business ere it come!
 But it sufficeth that the day will end,
 And then the end is known. Come, ho! away! [*Exeunt.*]

SCENE II. *The same. The field of battle.*

Alarum. Enter BRUTUS and MESSALA.

Bru. Ride, ride, Messala, ride, and give these bills
 Unto the legions on the other side. [*Loud alarum.*]
 Let them set on at once; for I perceive
 But cold demeanour in Octavius' wing,
 And sudden push gives them the overthrow.
 Ride, ride, Messala: let them all come down. [*Exeunt.*]

SCENE III. *Another part of the field.*

Alarums. Enter CASSIUS and TITINIUS.

Cas. O, look, Titinius, look, the villains fly!
 Myself have to mine own turn'd enemy:
 This ensign here of mine was turning back;
 I slew the coward, and did take it from him.
Tit. O Cassius, Brutus gave the word too early;
 Who, having some advantage on Octavius,
 Took it too eagerly: his soldiers fell to spoil,
 Whilst we by Antony are all enclosed.

Enter PINDARUS.

Pin. Fly further off, my lord, fly further off;
 Mark Antony is in your tents, my lord: 10
 Fly, therefore, noble Cassius, fly far off.

Cas. This hill is far enough. Look, look, Titinius;
 Are those my tents where I perceive the fire?

Tit. They are, my lord.

Cas. Titinius, if thou lovest me,
 Mount thou my horse and hide thy spurs in him,

Till he have brought thee up to yonder troops
And here again; that I may rest assured
Whether yond troops are friend or enemy.

Tit. I will be here again, even with a thought. [Exit.

Cas. Go, Pindarus, get higher on that hill; 20
My sight was ever thick; regard Titinius,
And tell me what thou notest about the field.

[Pindarus ascends the hill.

This day I breathed first: time is come round,
And where I did begin, there shall I end;
My life is run his compass. Sirrah, what news?

Pin. *[Above.]* O my lord!

Cas. What news?

Pin. *[Above.]* Titinius is enclosed round about
With horsemen, that make to him on the spur;
Yet he spurs on. Now they are almost on him. 30
Now, Titinius! Now some light. O, he lights too.
He's ta'en. *[Shout.]* And, hark! they shout for joy.

Cas. Come down, behold no more.
O, coward that I am, to live so long,
To see my best friend ta'en before my face!

[Pindarus descends.

Come hither, sirrah:

In Parthia did I take thee prisoner;

And then I swore thee, saving of thy life,

That whatsoever I did bid thee do,

Thou shouldst attempt it. Come now, keep thine oath;

Now be a freeman: and with this good sword, 41

That ran through Cæsar's bowels, search this bosom.

Stand not to answer: here, take thou the hilts;

And, when my face is cover'd, as 'tis now,

Guide thou the sword. *[Pindarus stabs him.]* Cæsar, thou
art revenged.

Even with the sword that kill'd thee.

[Dies.

Pin. So, I am free; yet would not so have been,
Durst I have done my will. O Cassius!

Far from this country Pindarus shall run,
Where never Roman shall take note of him. [Exit.

Re-enter TITINIUS *with* MESSALA.

Mes. It is but change, Titinius; for Octavius 51
Is overthrown by noble Brutus' power,
As Cassius' legions are by Antony.

Tit. These tidings will well comfort Cassius.

Mes. Where did you leave him?

Tit. All disconsolate,
With Pindarus his bondman, on this hill.

Mes. Is not that he that lies upon the ground?

Tit. He lies not like the living. O my heart!

Mes. Is not that he?

Tit. No, this was he, Messala,
But Cassius is no more. O setting sun, 60
As in thy red rays thou dost sink to night,
So in his red blood Cassius' day is set;
The sun of Rome is set! Our day is gone;
Clouds, dews, and dangers come; our deeds are done!
Mistrust of my success hath done this deed.

Mes. Mistrust of good success hath done this deed.
O hateful error, melancholy's child,
Why dost thou show to the apt thoughts of men
The things that are not? O error, soon conceived,
Thou never comest unto a happy birth, 70
But kill'st the mother that engender'd thee!

Tit. What, Pindarus! where art thou, Pindarus?

Mes. Seek him, Titinius, whilst I go to meet
The noble Brutus, thrusting this report
Into his ears: I may say, thrusting it;
For piercing steel and darts envenomed
Shall be as welcome to the ears of Brutus
As tidings of this sight.

Tit. Hie you, Messala,
And I will seek for Pindarus the while. [Exit Messala.

Why didst thou send me forth, brave Cassius? 80
 Did I not meet thy friends? and did not they
 Put on my brows this wreath of victory,
 And bid me give it thee? Didst thou not hear their shouts?
 Alas, thou hast misconstrued every thing!
 But, hold thee, take this garland on thy brow;
 Thy Brutus bid me give it thee, and I
 Will do his bidding. Brutus, come apace,
 And see how I regarded Caius Cassius.
 By your leave, gods: this is a Roman's part:
 Come, Cassius' sword, and find Titinius' heart. [*Kills himself.*]

Alarum. Re-enter MESSALA, with BRUTUS, young CATO,
 STRATO, VOLUMNIUS, and LUCILIUS.

Bru. Where, where, Messala, doth his body lie? 91

Mes. Lo, yonder, and Titinius mourning it.

Bru. Titinius' face is upward.

Cato. He is slain.

Bru. O Julius Cæsar, thou art mighty yet!
 Thy spirit walks abroad, and turns our swords
 In our own proper entrails. [*Low alarums.*]

Cato. Brave Titinius!
 Look, whether he have not crown'd dead Cassius!

Bru. Are yet two Romans living such as these?
 The last of all the Romans, fare thee well!
 It is impossible that ever Rome 100
 Should breed thy fellow. Friends, I owe moe tears
 To this dead man than you shall see me pay.
 I shall find time, Cassius, I shall find time.
 Come, therefore, and to Thasos send his body:
 His funerals shall not be in our camp,
 Lest it discomfort us. Lucilius, come;
 And come, young Cato; let us to the field.
 Labeo and Flavius, set our battles on:
 'Tis three o'clock; and, Romans, yet ere night
 We shall try fortune in a second fight. [*Exeunt.*]

SCENE IV. *Another part of the field.*

Alarum. *Enter fighting, Soldiers of both armies; then BRUTUS, young CATO, LUCILIUS, and others.*

Bru. Yet, countrymen, O, yet hold up your heads!

Cato. What bastard doth not? Who will go with me?
I will proclaim my name about the field:
I am the son of Marcus Cato, ho!
A foe to tyrants, and my country's friend;
I am the son of Marcus Cato, ho!

Bru. And I am Brutus, Marcus Brutus, I;
Brutus, my country's friend; know me for Brutus! [*Exit.*

Lucil. O young and noble Cato, art thou down?
Why, now thou diest as bravely as Titinius; 10
And mayst be honour'd, being Cato's son.

First Sold. Yield, or thou diest.

Lucil. Only I yield to die:
There is so much that thou wilt kill me straight;
[*Offering money.*
Kill Brutus, and be honour'd in his death.

First Sold. We must not. A noble prisoner!

Sec. Sold. Room, ho! Tell Antony, Brutus is ta'en.

First Sold. I'll tell the news. Here comes the general.

Enter ANTONY.

Brutus is ta'en, Brutus is ta'en, my lord.

Ant. Where is he?

Lucil. Safe, Antony; Brutus is safe enough: 20
I dare assure thee that no enemy
Shall ever take alive the noble Brutus:
The gods defend him from so great a shame!
When you do find him, or alive or dead,
He will be found like Brutus, like himself.

Ant. This is not Brutus, friend; but, I assure you,
A prize no less in worth: keep this man safe;
Give him all kindness: I had rather have

Such men my friends than enemies. Go on,
 And see whether Brutus be alive or dead; 30
 And bring us word unto Octavius' tent
 How every thing is chanced. [*Exeunt.*]

SCENE V. *Another part of the field.*

Enter BRUTUS, DARDANIUS, CLITUS, STRATO, and
 VOLUMNIUS.

Bru. Come, poor remains of friends, rest on this rock.

Cli. Statilius show'd the torch-light, but, my lord,
 He came not back: he is or ta'en or slain.

Bru. Sit thee down, Clitus: slaying is the word;
 It is a deed in fashion. Hark thee, Clitus. [*Whispering.*]

Cli. What, I, my lord? No, not for all the world.

Bru. Peace then! no words.

Cli. I'll rather kill myself.

Bru. Hark thee, Dardanius. [*Whispering.*]

Dar. Shall I do such a deed?

Cli. O Dardanius!

Dar. O Clitus! 10

Cli. What ill request did Brutus make to thee?

Dar. To kill him, Clitus. Look, he meditates.

Cli. Now is that noble vessel full of grief,
 That it runs over even at his eyes.

Bru. Come hither, good Volumnius; list a word.

Vol. What says my lord?

Bru. Why, this, Volumnius:
 The ghost of Cæsar hath appear'd to me
 Two several times by night; at Sardis once,
 And this last night here in Philippi fields:
 I know my hour is come.

Vol. Not so, my lord. 20

Bru. Nay, I am sure it is, Volumnius.
 Thou seest the world, Volumnius, how it goes;
 Our enemies have beat us to the pit: [*Low alarums.*
 It is more worthy to leap in ourselves,
 Than tarry till they push us. Good Volumnius,
 Thou know'st that we two went to school together:
 Even for that our love of old, I prithee,
 Hold thou my sword-hilts, whilst I run on it.

Vol. That's not an office for a friend, my lord.
 [*Alarum still.*

Cli. Fly, fly, my lord; there is no tarrying here. 30

Bru. Farewell to you; and you; and you, Volumnius.
 Strato, thou hast been all this while asleep;
 Farewell to thee too, Strato. Countrymen,
 My heart doth joy that yet in all my life
 I found no man but he was true to me.
 I shall have glory by this losing day,
 More than Octavius and Mark Antony
 By this vile conquest shall attain unto.
 So, fare you well at once; for Brutus' tongue
 Hath almost ended his life's history: 40
 Night hangs upon mine eyes; my bones would rest,
 That have but labour'd to attain this hour.

[*Alarum. Cry within, 'Fly, fly, fly!'*

Cli. Fly, my lord, fly.

Bru. Hence! I will follow.

[*Exeunt Clitus, Dardanius, and Volumnius.*

I prithee, Strato, stay thou by thy lord:
 Thou art a fellow of a good respect;
 Thy life hath had some smatch of honour in it:
 Hold then my sword, and turn away thy face,
 While I do run upon it. Wilt thou, Strato?

Str. Give me your hand first. Fare you well, my lord.

Bru. Farewell, good Strato. [*Runs on his sword.*] Cæsar,
 now be still: 50

I kill'd not thee with half so good a will. [*Dies.*

*Alarum. Retreat. Enter OCTAVIUS, ANTONY, MESSALA,
LUCILIUS, and the army.*

Oct. What man is that?

Mes. My master's man. Strato, where is thy master?

Stra. Free from the bondage you are in, Messala:
The conquerors can but make a fire of him;
For Brutus only overcame himself,
And no man else hath honour by his death.

Lucil. So Brutus should be found. I thank thee, Brutus,
That thou hast proved Lucilius' saying true.

Oct. All that served Brutus, I will entertain them. 60
Fellow, wilt thou bestow thy time with me?

Stra. Ay, if Messala will prefer me to you.

Oct. Do so, good Messala.

Mes. How died my master, Strato?

Stra. I held the sword, and he did run on it.

Mes. Octavius, then take him to follow thee,
That did the latest service to my master.

Ant. This was the noblest Roman of them all:

All the conspirators, save only he,
Did that they did in envy of great Cæsar;
He only, in a general honest thought 70
And common good to all, made one of them.
His life was gentle, and the elements
So mix'd in him that Nature might stand up
And say to all the world 'This was a man!'

Oct. According to his virtue let us use him, '
With all respect and rites of burial.
Within my tent his bones to-night shall lie,
Most like a soldier, order'd honourably.
So call the field to rest; and let's away,
To part the glories of this happy day.

80

[*Exeunt.*]



NOTES.

ACT I.

Scene I.

The title of the play in the first folio is 'The Tragedie of Iulius Cæsar.' It is there divided into Acts but not into Scenes, although the first scene of all is marked as 'Actus Primus. Scena Prima.' The list of *Dramatis Personæ* was first given imperfectly by Rowe, and afterwards more completely by Theobald. The locality, 'Rome. A street' is from Capell. Theobald has, 'A street in Rome'; Rowe simply 'Rome.'

Enter Flavius, &c. The folio has 'Enter Flavius, Murellus, and certaine Commoners ouer the Stage.' Theobald corrected Murellus to Marullus from Plutarch.

3. *Being mechanical*, that is, being mechanics or artisans. We find the word used as a substantive in *Midsummer Night's Dream*, iii. 2. 9:

'A crew of patches, rude mechanicals.'

And in 2 *Henry VI*, i. 3. 196:

'Base dunghill villain and mechanical.'

Ib. you ought not walk. In all other cases in which 'ought' occurs in Shakespeare it is followed by 'to.' Both constructions are found. For instance, in the later Wicliffite version of *Genesis* xxxiv. 31, 'Symeon and Leny answeriden, Whether thei ouȝten mysuse oure sistir'; where some manuscripts read 'to mysuse.' Again, in *Holinshed's Chronicle* (ed. 1577), ii. 1006 a: 'But the Lord Henry Percy L. Marshall, appoynted to make way before the K. with the Duke of Lācaster . . . came to the knight, and told him, that he ought not come at that time, but whē the K. was at dinner.' The earlier construction appears to have been with 'to.' Dr. Morris (*English Accidence*, § 303) states that 'owe' as an auxiliary verb first appears in *Lazamon's Brut*. If this be the case, it is instructive to observe that in the earlier recension of the poem (ed. Madden, i. 262), we find 'and þat heo aȝen me to ȝelden,' and that they ought to yield to me; while in the later the line stands thus, 'and hii þat hahte ȝelden'=and they ought yield that. Again, in the earlier recension (ii. 634), 'ich ahte to biȝeten Rome'=I ought to win Rome, is in the later 'ich hahte ohni Rome'=I ought obtain Rome. On the other hand, we find in the earlier recension, when the word is more strictly used as an auxiliary (ii. 276), 'and swa þu aȝest Hengest don'=and so thou oughtest do to Hengest. In the last-quoted example 'aȝest' is the present tense, but 'ought,' though properly past, is used also as a

present, like 'wot' and 'must.' On this irregularity in the use of the infinitive with or without 'to' after auxiliary or quasi-auxiliary verbs, Dr. Guest remarks (Philological Society's Proceedings, ii. 227), 'Originally the *to* was prefixed to the gerund but never to the present infinitive; as however the custom gradually prevailed of using the latter in place of the former, the *to* was more and more frequently prefixed to the infinitive, till it came to be considered as an almost necessary appendage of it The *to* is still generally omitted after the auxiliaries and also after certain other verbs, as *bid, dare, see, hear, make, &c.* But even in these cases there has been great diversity of usage.' The following early instances of the omission of 'to' are taken from Mätzner's *Englische Grammatik*, and the *Wörterbuch* which accompanies his *Altenglische Sprachproben*.

'I oughte ben hyere than she.'

Vision of Piers Ploughman (ed. T. Wright), l. 936.

'Wiþ here bodies þat aȝte be so free.'

Robert of Gloucester (ed. Hearne), i. p. 12.

'And glader ought his freend ben of his deth.'

Chaucer, *Cant. Tales*, l. 3053.

Milton imitated the construction in *Paradise Lost*, viii. 73, 74:

'And not divulge

His secrets, to be scann'd by them who ought
Rather admire.'

4. *a labouring day*, a working day. Professor Craik points out that 'labouring' is here not a participle but a substantive or verbal noun; 'a labouring day' being not a day that labours but 'a day for labouring.'

4, 5. *without the sign Of your profession*. It is more likely that Shakespeare had in his mind a custom of his own time than any sumptuary law of the Romans.

6, 10. First Com. and Sec. Com. The folios have 'Car.,' that is 'Carpenter'; and 'Cobl.' for 'Cobbler.'

7. *thy leather apron and thy rule*. Compare the description of a Roman mob in Antony and Cleopatra, v. 2. 210:

'Mechanic slaves

With greasy aprons, rules, and hammers, shall
Uplift us to the view.'

10. *in respect of*, in comparison with, compared to. So in *Love's Labour's Lost*, v. 2. 639: 'Hector was but a Trojan in respect of this.' And *As You Like It*, iii. 2. 68: 'Thou worms-meat, in respect of a good piece of flesh indeed!'

11. *a cobbler*, a butcher, a bungling workman.

12. *directly*, straightforwardly, without evasion. So Lady Percy says to Hotspur in 1 Henry IV, ii. 3. 89:

'Come, come, you paraquito, answer me
Directly unto this question that I ask.'

14. *soles*. In order that the play of words may not be lost the folio spells it 'soules.' The same pun is found in the Merchant of Venice, iv. 1. 123:

'Not on thy soale, but on thy soule harsh Iew
Thou mak'st thy knife keene,'

as it is printed in the first folio.

15. Mar. So Capell. In the folios this speech is given to Flavius and printed as prose, but it evidently belongs to Marullus, as appears from the cobbler's reply and the following speech of Marullus, which must belong to the same speaker as this. Theobald assigns both to Flavius.

16. *be not out with me*, do not quarrel with me. We still use to 'fall out' in the same sense. Compare The Merchant of Venice, iii. 5. 34: 'Nay, you need not fear us, Lorenzo: Launcelot and I are out'; that is, have quarrelled.

17. *if you be out*, that is, out at heels.

22. *with the awl*. Rowe omitted 'with.'

23, 24. *I meddle with . . . but with awl*. The first folio has, 'I meddle with no Tradesmans matters, nor womens matters; but withal I am indeed,' &c. Dr. Farmer suggested, 'I meddle with no trade,—man's matters, nor woman's matters, but with awl.' Staunton modified this by reading 'trades' for 'trade'; and Capell by reading 'but with all.' Perhaps the latter is right, but it is difficult to know how Shakespeare's equivoques should be represented in print.

23. *women's*. Delius understands 'tradeswomen's.' Compare King Lear, iii. 4. 135, 136: 'The wall newt and the water'; and Merry Wives of Windsor, v. 5. 60: 'Search Windsor Castle, elves, within and out.'

25. *recover*. Of course a quibble upon 're-cover,' to cover again, and 'recover' in the sense of to restore to health. For the latter meaning of the word, which is now obsolete, compare The Tempest, ii. 2. 79: 'If I can recover him, and keep him tame, I will not take too much for him'; and again, l. 97: 'If all the wine in my bottle will recover him, I will help his ague.' Also, Twelfth Night, ii. 1. 39: 'If you will not undo what you have done, that is, kill him whom you have recovered, desire it not.'

Ib. proper, fine, handsome. Compare The Tempest, ii. 2. 63: 'As proper a man as ever went on four legs cannot make him give ground.'

26. *as ever trod upon neat's leather*. So in The Tempest, ii. 2. 73: 'He's a present for any emperor that ever trod on neat's leather.' The Anglo-Saxon *neát* is especially used of cattle, though it properly denotes any beast; and in Suffolk still a cowhouse is called a 'neathouse.' In the Promptorium Parvulorum (ed. Way) we find 'Neet, beast. Bos. Neet breydare. Reciarus. Neet dryvare. Armentarius. Neet hyrde. Bubulcus. Neet howse. Boscar.' See Winter's Tale, i. 2. 125:

'And yet the steer, the heifer, and the calf,
Are all call'd neat.'

27. *handiwork*, workmanship. The A.S. *hand-geweorc* shows that the word is 'hand-iwork' or 'hand-ywork,' and not 'handy-work.'

28. *art not*. The omission of the pronoun is frequent, especially in peremptory and familiar questions. See *King Lear*, ii. 1. 91: 'How dost, my lord?' and iv. 1. 31: 'Fellow, where goest?' In l. 19 Steevens omits 'thou' and reads the line as verse.

30, 31. *Truly, sir, . . . But, indeed, &c.* Delius calls attention to the apparent distinction which the cobbler makes between these adverbs. But I think he had no more meaning in using them than Master Slender had, and that certainly is not much. Shakespeare frequently puts such petty expletives into the mouth of his uneducated characters. See the *Merry Wives of Windsor*, i. 2. 322-326:

Slen. Truly, I will not go first; truly, la! I will not do you that wrong.

Anne. I pray you, sir.

Slen. I'll rather be unmannerly than troublesome. You do yourself wrong, indeed, la!

32. *to see Cæsar*, who had returned from Spain, where he had defeated the sons of Pompey at the battle of Munda, 17 March, B.C. 45. 'But the triumph he made into Rome for the same, did as much offend the Romaines, and more, then any thing that euer he had done before; because he had not ouercome Captaines that were strangers, nor barbarous kings, but had destroyed the sonnes of the noblest man of Rome, whom fortune had ouerthrowne. And because he had plucked vp his race by the roots, men did not thinke it meete for him to triumph so for the calamities of his country, reioycing at a thing for the which he had but one excuse to alledge in his defence, vnto the gods and men, that he was compelled to do that he did.' North's *Plutarch, Julius Cæsar* (ed. 1631, p. 736; ed. Skeat, p. 81). This triumph took place in the beginning of October, B.C. 45, and as it was for a victory over Pompey's sons it makes the reproaches of Marullus more pointed. Shakespeare not caring for dates has placed the triumph at the time of the Lupercalia, which were held 15 February, B.C. 44.

38. *Knew . . . oft*. The line is printed thus in the first folio:

'Knew you not *Pompey* many a time and oft?'

The punctuation was corrected by Rowe. For the emphatic expression 'many a time and oft' see *The Merchant of Venice*, i. 3. 107:

'Signior Antonio, many a time and oft

In the Rialto you have rated me

About my moneys and my usances.'

Compare *Timon of Athens*, iii. 1. 25: 'Many a time and often I ha' dined with him.' And *2 Henry VI*, ii. 1. 93:

'Most true, forsooth; and many time and oft

Myself have heard a voice to call him so.'

This last form is paralleled by 'many one,' which is found in the *Prayer*

Book Version of Psalm iii. 2. 'Many a time and often' is the rendering of *saepius* in Holland's Pliny, ii. 53: 'Moreover, L. Piso (a writer of good credit) reporteth in his first booke of Annales, that Numa before him practised the same feat many a time and often.'

43. *pass*, pass through or along. So in The Two Gentlemen of Verona, iv. 3. 24:

'And, for the ways are dangerous to pass,
I do desire thy worthy company.'

See also Gosson's School of Abuse (ed. Arber), p. 36: 'Beeing so knowne that they are the bywoorde of euery mans mouth, and pointed at commonly as they passe the streetes.'

46. *her banks*. In accordance with a frequent English idiom Shakespeare makes the river feminine when personified. Elsewhere it is neuter, as in King John, iii. 1. 23:

'Like a proud river peering o'er his bounds.'

And 2 Henry IV, iv. 4. 127. In Drayton's Polyolbion, as Malone has remarked, the rivers are mostly feminine. But in the seventeenth song the Thames, the king of rivers, is masculine, as he is to this day; and Spenser's description of the marriage of the Thames and Medway (F. Q. iv. 11), the Medway being the bride, shews that in this respect the usage is not uniform.

47. *the replication*, the echo, reverberation, which replies to the sound. In its legal sense of 'answer' the word occurs in Hamlet, iv. 2. 13: 'What replication should be made by the son of a king?'

50. *cull out a holiday*, pick out this day for a holiday.

58. *of your sort*, of your rank or condition in life. Compare As You Like It, i. 1. 174: 'Of all sorts enchantingly beloved.'

59. *Tiber banks*. Compare 'Corioli walls' (Coriolanus, i. 8. 8), and 'Lethe wharf' (Hamlet, i. 5. 33).

Ib. weep your tears, shed your tears. This transitive use of 'weep' is not common. See Love's Labour's Lost, iv. 3. 33:

'Thou shinest in every tear that I do weep.'

60. *till the lowest stream*, &c., till the river even at its lowest may be augmented by your tears so that it reaches to the highest banks.

62. *whether*, a monosyllable, and as such spelt 'where' in the folios. So in v. 4. 30 the folios read:

'And see where Brutus be alive or dead.'

See also The Tempest, v. 1. 111, and Abbott's Shakespearian Grammar, § 466.

Ib. metal. So written by Johnson. The folios have 'mettle,' as in i. 2. 307:

'Thy Honorable Mettle may be wrought
From that it is dispos'd.'

No distinction is uniformly made between the two senses of the word, which is spelt indifferently in the first folio 'mettall' and 'mettle,' whether it is used literally or metaphorically.

65. *disrobe the images.* According to North's Plutarch these were images of Cæsar. Suetonius (Julius Cæsar, c. 79) says it was a laurel crown tied with a white fillet which one of the multitude had placed on Cæsar's statue and which the tribunes ordered to be removed.

66. *with ceremonies,* called a few lines lower down 'Cæsar's trophies.' In i. 2. 283 Flavius and Marullus are said to be put to silence 'for pulling scarfs off Cæsar's images.' It is evident therefore that these 'ceremonies' are identical with the 'trophies' and 'scarfs' with which Cæsar's images were decked, but the word in exactly such a sense is not known to occur elsewhere, and must be regarded as denoting marks of ceremonious respect. Compare Henry V, iv. 1. 109: 'His ceremonies laid by, in his nakedness he appears but a man.' Mr. Grant White removes the difficulty by reading 'ceremony.' In a passage from Hakluyt's Voyages, i. 114, given in Richardson's Dictionary, 'ceremony' is used loosely not only of outward observance, but of the things whereby such observance was shewn. 'And I asked him, Why therfore haue you not the crosse with the image of Iesu Christ therupon? And he answered: We haue no such custome. Whereupon I coniectured that they were indeede Christians: but, that for lacke of iustruction they omitted the foresaide ceremonie. For I saw there behind a certaine chest (which was vnto them in steed of an altar, whereupon they set candles and oblations) an image hauing wings like vnto the image of Saint Michael, and other images also, holding their fingers, as if they would blesse some body. That euening I could not find any thing els. For the Saracens doe onely inuite men thither, but they will not haue them speake of their religion. And therfore, when I enquired of the Saracens concerning such ceremonies, they were offended thereat.' In Du Cange's Glossarium Mediae et Infimae Latinitatis one of the meanings given to 'Ceremonia' is 'Victima, hostia,' shewing that the concrete sense had become attached to the word.

68. *the feast of Lupercal,* the Lupercalia, held every year on the 15th of February, near the Lupercal at the foot of the Aventine, where Romulus and Remus were said to have been found, with a she-wolf for their nurse. It was probably a shepherd festival. See Ovid's Fasti, ii. 267, &c., and for the source of Shakespeare's knowledge the quotation from North's Plutarch in the Preface.

70. *trophies.* The first folio has 'Trophees,' apparently following the French *trophées*, from which the word was probably taken.

Ib. I'll about. An instance of the omission of the verb of motion before a preposition or adverb of direction. See Abbott, § 405, and Hamlet, iii. 3. 4: 'And he to England shall along with you.'

71. *the vulgar,* the common people. Compare Henry V, iv. 7. 80: 'So do our vulgar drench their peasant limbs
In blood of princes.'

74. *pitch,* the highest flight of a hawk or falcon. Compare 1 Henry VI, ii. 4. 11, for the word and construction:

'Between two hawks, which flies the higher pitch.'

And 2 Henry VI, ii. 1. 12 :

'They know their master loves to be aloft
And bears his thoughts above his falcon's pitch.'

Scene II.

In the folios the stage direction is, 'Enter Cæsar, Antony for the Course, Calphurnia, Portia, Decius, Cicero, Brutus, Cassius, Caska, a Soothsayer : after them Murellus and Flavius.' The spelling of the name of Cæsar's wife, Calphurnia, is found in North's Plutarch (Brutus), and from the same source Shakespeare derived Decius, for Decimus Brutus. In Holland's translation of Suetonius (1606) he is also called Decius, but the mistake is corrected in the Errata. In the first edition of the French translation of Plutarch's Lives by Amyot (1559), which North followed, the name is Decius, but in the second edition (1565) it is corrected to Decimus. Amyot has both Calpurnia and Calphurnia, and North followed him.

1. *Calpurnia*, daughter of L. Calpurnius Piso, married to Cæsar, B.C. 59. She was his fourth wife, the other three being Cossutia, Cornelia, and Pompeia.

3. *Antonius*'. So Pope. The folios have 'Antonio's,' and in the next line 'Antonio,' a form more familiar to English readers and hearers from the Italian. In Antony and Cleopatra it is sometimes Anthonius and sometimes Anthony; and in the possessive 'Anthonio's. Similarly in iv. 3. 101, we find 'Pluto's' for 'Plutus.'

4. *When he doth run his course*. Cæsar had instituted a third order of the Luperci called Juliani, and made Antony chief priest. 'Antonius who was Consul at that time, was one of them that ranne this holy course.' North's Plutarch, p. 738 (ed. Skeat, p. 96).

7. *To touch Calpurnia; for our elders say, &c.* 'And many noble women and gentlewomen also, go of purpose to stand in their way, and do put forth their hands to be stricken, as scholars hold them out to their schoolemaster, to be stricken with the ferula: perswading themselves that being with child, they shall haue good deliuary; and so being barren, that it wil make them to conceiue with child.' North's Plutarch, p. 738 (ed. Skeat, pp. 95, 96).

9. *their sterile curse*, the curse of barrenness. For this use of the adjective see i. 2. 297, 'tardy form,' and ii. 1. 117 :

'And every man hence to his idle bed.'

And Midsommer Night's Dream, i. 1. 215 :

'Upon faint primrose-beds were wont to lie.'

Compare also As You Like It, ii. 7. 132 :

'Oppress'd with two weak evils, age and hunger';

that is, two evils which produce weakness.

10. *When Cæsar says 'do this,' &c.* 'As Cicero the Orator, when one said, to morrow the starre Lyra wil rise: Yea, said he, at the commandement of Cæsar, as if men were compelled to say & thinke, by Cæsars edict.' North's Plutarch, p. 738 (ed. Skeat, p. 94).

11. *Set on, go on, proceed.* So in Coriolanus, iii. 1. 58: 'The people are abused; set on.' And Measure for Measure, iii. 1. 61:

'Therefore your best appointment make with speed;
To-morrow you set on.'

Ib. leave no ceremony out. This is in accordance with Cæsar's character, who though a professed freethinker was addicted to superstition. See Merivale's History of the Romans under the Empire, ii. 446, 7, quoted in the note to i. 3. 195. The scanning of the line shews that Mr. Staunton was wrong in maintaining that Shakespeare pronounced the first two syllables of 'ceremony' as 'cere' in 'cerecloth.'

14. *Bid . . . again!* Staunton would either continue this speech to Cæsar, or give part only to Casca, thus:

'Casca. Bid every noise be still:—peace yet!

Cæs.

Again!

Who is it,' &c.

There is no need for any change in the arrangement, as the whole suits well with the officious character of Casca.

15. *the press, the crowd.* So in Mark ii. 4: 'And when they could not come nigh unto him for the press, they uncovered the roof where he was.'

19. *A soothsayer.* 'Furthermore there was a certaine Soothsayer, that had giuen Cæsar warning long time afore, to take heed of the day of the Ides of March, (which is the fifteenth of the moneth) for on that day he shold be in great danger.' North's Plutarch, p. 739 (ed. Skeat, p. 98). In Suetonius the soothsayer's name is called Spurinna. Professor Craik construes the line 'A soothsayer (who) bids, &c.' Such omissions of the relative are common, but this does not seem to be an instance.

Ib. beware is a metrical monosyllable, unless with Capell we read 'bids beware.'

24. *pass, pass on.*

Ib. Stage direction. 'Sennet,' a word of doubtful origin, denoting a particular set of notes on a trumpet played as a signal for a procession, &c. See notes on Macbeth, iii. 1. 10, and King Lear, i. 1. 35 (Clar. Press ed.).

25. *go see.* Compare Midsummer Night's Dream, i. 1. 246:

'I will go tell him of fair Hermia's flight.'

And 'go seek' in the same play, ii. 1. 14. Again, As You Like It, i. 1. 79: 'With that I will go buy my fortunes.'

28. *gamesome, sportively inclined.* So in Cymbeline, i. 6. 60:

'Imo. Is he disposed to mirth? I hope he is.'

Iach. Exceeding pleasant; none a stranger there
So merry and so gamesome.'

29. *spirit*, pronounced as a monosyllable, and sometimes printed so. Compare *The Tempest*, i. 2. 486 :

'My spirits, as in a dream, are all bound up.'
And *Macbeth*, iv. 1. 127, as it stands in the first folio :

'Come Sisters, cheere we vp his Sprights.'

32. In *Plutarch's Life of Brutus* the quarrel between Brutus and Cassius arose from their contest for the prætorship, which Cæsar assigned to Brutus. This too was one of the causes of Cassius' personal animosity against Cæsar, and the first step in the plot for his assassination was the reconciliation of Cassius and Brutus, 'The difference in the characters and motives of the two men is further marked by *Plutarch* (*Brutus*, p. 994; ed. Skeat, p. 111). 'But Cassius being a cholericke man, and hating Cæsar priuately, more then he did the tyrannie openly, he incensed Brutus against him. It is also reported, that Brutus could euill away with the tyrannie, and that Cassius hated the tyrant: making many complaints for the iniuries he had done him.'

33, 34. *that gentleness . . . as I, &c.* For instances of 'as' used in the place of a relative pronoun, see below, l. 174, and *King Lear*, i. 1. 99 :

'I

Return those duties back as are right fit.'

And *Merry Wives of Windsor*, v. 5. 57 :

'But those as sleep and think not on their sins.'

Possibly 'as' in this sense may be the same as the Icelandic indeclinable particle 'er,' of which the oldest form is 'es,' used as a relative pronoun. This is suggested in *Vigfússon's Icelandic Dictionary* (s.v. *Er*). He says 'In poems and in law phrases the particle "es" is suffixed to the pronoun or adverb, as s or z, e.g. thus: as pron. *sá's*=*sá es* (so in "people's Engl." *he as, him as, for he who*, etc.).' Whether the words are identical or not, the usage is the same, and the English 'since' (=sithence, sithens) is the Icelandic *síðan's*=*síðan es*, just as 'thereas' is in Icelandic *þar's*=*þar es*.

34. *show of love*, manifestation of love. Compare *Midsummer Night's Dream*, iii. 2. 334 :

'For, if thou dost intend

Never so little show of love to her,

Thou shalt aby it.'

35. *You bear . . . a hand, &c.*, you treat your friend too stiffly and too much as a stranger. The expression is probably borrowed from horsemanship, as if Cassius had said 'You keep too tight a curb upon me.' Compare *King Lear*, iii. 1. 27 :

'Or the hard rein which both of them have borne
Against the old kind king.'

39, 40. *Vexed I am . . . with passions of some difference*, I am troubled

with conflicting emotions. Brutus, as he says lower down, was at war with himself. For 'difference' in the sense of quarrel, contention, see Henry VIII, i. 1. 101 :

'The state takes notice of the private difference
Betwixt you and the cardinal.'

41. *Conceptions*, thoughts, ideas. Compare Othello, iii. 4. 156 :

'Pray heaven it be state-matters, as you think,
And no conception nor no jealous toy
Concerning you.'

And King Lear, i. 4. 73 : 'Thou but rememberest me of mine own conception.' The verb 'conceit' occurs in i. 3. 162, and iii. 1. 193.

Ib. proper to myself, belonging to myself, concerning myself alone. So Measure for Measure, i. 1. 31 :

'Thyself and thy belongings
Are not thine own so proper as to waste
Thyself upon thy virtues, they on thee.'

42. *give some soil to*, somewhat sully or tarnish.

Ib. behaviours. Shakespeare frequently uses the plural to denote the different acts which go to make up a line of conduct in the same person, or to express something common to several persons. Here 'behaviours' signifies the various actions by which Brutus shewed his whole demeanour. So in Richard II, iv. 1. 315 :

'Whither you will, so I were from your sights.'

See the note on that passage in the Clarendon Press edition. Compare Much Ado about Nothing, ii. 3. 100 : 'Signior Benedick, whom she hath in all outward behaviours seemed ever to abhor.' And Othello, iv. 1. 103, where the folios read :

'Poor Cassio's smiles, gestures and light behaviours';
the quartos having 'behaviour.'

48. *mistook*. So in Hamlet, v. 2. 395 :

'Purposes mistook
Fall'n on the inventors' heads.'

Shakespeare uses both forms of the participle, 'mistook' and 'mistaken.' The former is properly the form of the imperfect. In Icelandic *tók* is the imperfect, and *tekinn* the participle, of *taka*.

Ib. your passion, the feeling by which you were influenced. 'Passion' is used in Shakespeare of various emotions of the mind, and the external expression of them. So for instance in Midsummer Night's Dream, v. 1. 70 :

'But more merry tears

The passion of loud laughter never shed.'

And Winter's Tale, v. 2. 17 : 'A notable passion of wonder appeared in them.' Again, Henry V, ii. 2. 132 :

'Free from gross passion or of mirth or anger.'

And The Tempest, i. 2. 392 :

‘Allaying both their fury and my passion
With its sweet air.’

49. *By means whereof*, that is, of my mistaking.

52. *the eye sees not itself*, &c. Compare Troilus and Cressida, iii. 3.

105-111 :

‘Nor doth the eye itself,
That most pure spirit of sense, behold itself,
Not going from itself; but eye to eye opposed
Salutes each other with each other’s form;
For speculation turns not to itself
Till it hath travell’d and is mirror’d there
Where it may see itself.’

53. *But by reflection, by some other things*. Pope read ‘from some other things,’ and Staunton conjectured ‘of’ instead of ‘by,’ connecting it closely with ‘reflection.’ But in the folios a comma is put at ‘reflection,’ and ‘by some other things’ stands in a line by itself. This led Professor Craik to suppose that some words may have been lost. I do not see why ‘by’ in the sense of ‘by means of’ does not give a very good meaning, even if we connect it closely with ‘reflection.’

54. *’Tis just*, ’tis true, exactly so. Compare 2 Henry IV, iii. 2. 89 : ‘It is very just.’ And All’s Well that Ends Well, ii. 3. 21 : ‘Just, you say well; so would I have said.’ Again, As You Like It, iii. 2. 281 :

‘*Jaq.* Rosalind is your love’s name ?

Orl. Yes, just.’

58. *shadow*, reflected image. Compare Venus and Adonis, 162 :

‘Narcissus so himself himself forsook,
And died to kiss his shadow in the brook.’

And King John, ii. 1. 498 :

‘The shadow of myself form’d in her eye.’

59. *Where* is here used very loosely, as is frequently the case in Shakespeare, not only of place but also of time or occasion. It is almost equivalent to ‘in which,’ the antecedent being supplied from the context. Here, ‘I have heard of instances in which many &c.’ Similarly in Midsummer Night’s Dream, v. 1. 95 :

‘Great clerks have purposed
To greet me with premeditated welcomes;
Where I have seen them shiver and look pale.’

And The Merchant of Venice, v. i. 264 :

‘Why, this is like the mending of highways
In summer, where the ways are fair enough.’

Ib. of the best respect, held in the highest esteem. See v. 5. 45, and Midsummer Night’s Dream, ii. 1. 209 :

‘And yet a place of high respect with me.’

62. *had his eyes*. Delius refers the pronoun to Brutus, as if the wish expressed were that Brutus could see the necessities of the times. I should rather suppose that ‘his’ was written carelessly for ‘their,’ as if what precedes had been ‘Many a one . . . hath wish’d &c.’ The speakers wished Brutus to see himself as they saw him, and to recognise his own importance at such a crisis. (See ii. 1. 92, 93.) This seems to be the whole point of Cassius’ appeal. Of course ‘to have one’s eyes’ does occur in the sense in which Delius takes it in other passages of Shakespeare; as for instance, *The Merchant of Venice*, ii. 2. 79: ‘Nay, indeed, if you had your eyes, you might fail of the knowing me.’ Again, *As You Like It*, i. 2. 185: ‘If you saw yourself with your eyes, or knew yourself with your judgement.’

71. *be not jealous on me*, be not suspicious of me. So below, l. 162:

‘That you do love me I am nothing jealous’;

that is, I do not suspect your love for me. ‘On’ is frequently used in Shakespeare for ‘of.’ Thus in *Macbeth*, i. 3. 84:

‘Or have we eaten on the insane root

That takes the reason prisoner?’

See also below, i. 3. 137.

Ib. gentle Brutus. ‘Having employed his wit, which was gentle and constant, in attempting of great things, me thinkes he was rightly made and framed vnto vertue.’ North’s Plutarch, p. 991 (ed. Skeat, p. 105).

72. *A common laughter*, or jester. The folios have ‘Laughter’ which Rowe altered. I do not however feel quite certain that the folio reading may not be correct, ‘laughter’ being used in the sense of ‘laughingstock.’ Whether Cassius were a common buffoon or a common butt he would be equally untrustworthy; but he appeals here to what Brutus knows of his habits of speech.

Ib. or did use, or did I use, were I accustomed. See l. 259, and *As You Like It*, ii. 3. 23:

‘To burn the lodging where you use to lie.’

73. *To stale*, to make stale or common by repetition. For the word, see iv. 1. 38, and *Troilus and Cressida*, ii. 3. 201:

‘No, this thrice worthy and right valiant lord

Must not so stale his palm, nobly acquired.’

And compare the advice which Polonius gives to Laertes, *Hamlet*, i. 3. 65:

‘But do not dull thy palm with entertainment

Of each new-hatch’d unfledged comrade’;

that is, by shaking hands with every new comer. Johnson’s explanation is quite wrong: ‘To invite every new protester to my affection by the stale or allurement of customary oaths.’

74. *To every new protester*, every new comer who protests or solemnly

professes friendship for me. For this sense of 'protest' see *All's Well that Ends Well*, iv. 1. 28:

'To swear by him whom I protest to love,
That I will work against him.'

And *Midsummer Night's Dream*, i. 1. 89:

'Or on Diana's altar to protest
For aye austerity and single life.'

76. *after*, afterwards. So in *The Tempest*, ii. 2. 10:

'Sometime like apes that mow and chatter at me,
And after bite me.'

Ib. *scandal them*, speak ill of them, defame them. Compare *Coriolanus*, iii. 1. 44:

'Scandal'd the suppliants for the people, call'd them
Time-pleasers, flatterers, foes to nobleness.'

77. *profess myself*, declare myself friendly, make professions of friendship. Compare *Winter's Tale*, i. 2. 456:

'He is dishonour'd by a man which ever
Profess'd to him.'

78. *rout*, a miscellaneous assembly, generally a disorderly one (Germ. *rotte*). In Modern English 'inob' has taken its place. See *The Taming of the Shrew*, iii. 2. 183:

'And after me, I know, the rout is coming.'

Ib. *hold me*, consider me. So in *Measure for Measure*, iii. 2. 145: 'The greater file of the subject held the duke to be wise.'

85. *toward the general good*, tending to the public welfare. In this line 'toward' is a disyllable. Shakespeare makes the word one or two syllables at pleasure, according to the necessities of his verse, but I find no instance in which the accent is certainly put on the last syllable. Such an accentuation is creeping into modern usage, but it is contrary to the analogy of words similarly formed; such as forward, upward, inward, froward &c. In all cases in Shakespeare where 'toward' is an adjective or adverb, the accent is on the first syllable when it is pronounced as a disyllable; when it is a preposition I find only the following lines in which the accent could be placed on the last syllable; *Love's Labour's Lost*, v. 2. 92:

'Toward that shade I might behold address.'

The Merchant of Venice, v. 1. 5:

'And sigh'd his soul toward the Grecian tents.'

Antony and Cleopatra, iii. 10. 31:

'Toward Peloponnesus are they come.'

But even in these lines such an accentuation is not necessary, and as it is contrary to Shakespeare's usage and also to analogy, I believe it to be wrong. In the passage from *Antony and Cleopatra*, the lines as printed in the first folio stand thus:

'*Enob.* I, are you thereabouts? Why then goodnight indeede.

Cam. Toward Peloponnesus are they fled.'

The first line ends at 'good night,' and 'indeede' should be printed with a capital, so that 'Indeed . . . fled' is a verse. Milton always put the accent on the first syllable when he uses the word as a disyllable.

86. *in one eye*, before the view of one eye. Compare Sonnet lxxxviii. 2:

'And place my merit in the eye of scorn';

that is, so as to be gazed upon by scorn. And Twelfth Night, ii. 2. 16: 'If it be worth stooping for, there it lies in your eye'; that is, in your sight.

87. *I will look on both indifferently*, or impartially; not regarding one more than the other, but holding on my course whether it leads to honour or to death. Theobald and Warburton, mistaking the meaning of 'indifferently,' read 'death' for 'both'; but Warburton at least ought to have remembered the clause in the Prayer for the Church Militant, 'that they may truly and indifferently administer justice.'

88. *speed*, prosper. Compare Merry Wives of Windsor, iii. 4. 12:

'No, heaven so speed me in my time to come!'

The notion of 'haste' which now belongs to the word is apparently a derived sense. It is thus curiously parallel to the Latin *expedio*, with which some would connect it etymologically; but there is no evidence that 'speed' has any more to do with *expedio* than with the Greek *σπεύδειν* with which it has been compared. In the Wicliffite Versions 'speedeth' is used to render the Latin *expedit* (e.g. Job xv. 3). The proverb 'more haste, worse speed' shews that haste and speed are not the same.

91. *your outward favour*, your external appearance or aspect. For 'favour' in this sense see i. 3. 129. Compare As You Like It, iv. 3. 89:

'The boy is fair,

Of female favour';

where it applies to the countenance. So Macbeth, i. 5. 73:

'To alter favour ever is to fear';

that is, to change countenance.

95. *I had as lief*, I would as willingly. The play upon the word 'live' which follows shews that 'lief' was pronounced, as it is frequently written in the folios, 'lieve.' See Troilus and Cressida, i. 2. 114: 'I had as lieue Hellens golden tongue had commended Troylus for a copper nose.' Cotgrave (Fr. Dict. s. v. *Cher*) has, 'l'aimerois aussi cher, I had as leue, I would as soone, I could be as willing.' 'Lief' is from the A. S. *leof*, dear. With the phrase 'had lief' may be compared the Old French *avoir cher*, the Middle High German *lieb haben* and the Dutch *liefhebben*, to love.

100. Stories are told of Cæsar's swimming powers, but none of any such act of bravado as this. Suetonius relates (Jul. Cæs. 64): 'At Alexandria being busie about the assault and winning of a bridge where by a sodaine

sallie of the enemies he was driven, to take a boat, & many besides made hast to get into the same, he leapt into the sea, and by swimming almost a quarter of a mile recovered cleare the next ship : bearing up his left hand all the while, for feare the writings which he held therein should take wet, and drawing his rich coate armour after him by the teeth, because the enemy should not have it as a spoyle.' Plutarch's account makes the feat still more difficult. 'The third danger was in the battel by sea, that was fought by the tower of Phar : where meaning to helpe his men that fought by sea, he leapt from the peere into a boate. Then the Ægyptians made towards him with their oares on euery side : but he leaping into the sea, with great hazard saued himselfe by swimming. It is said, that then holding diuers books in his hand, he did neuer let them go, but kept them alwayes vpon his head aboue water, and swam with the other hand, notwithstanding that they shot maruelously at him, and was driven somtime to ducke into the water : howbeit y^e boate was drowned presently.' North's translation, p. 734 (ed. Skeat, p. 86).

101. *chafing with her shores*, as if angry with them for their restraint. A play upon the two meanings of 'chafe,' which signifies both to rub against and to be angry. From the Fr. *chauffer*, its original meaning is to heat, then to heat by rubbing, and then to rub generally. So King Lear, iv. 6. 21 :

'The murmuring surge,

That on the unnumber'd idle pebbles chafes.'

Ib. For the feminine as applied to the Tiber see note on i. 1. 48.

104. *Upon the word*, as soon as he had spoken, and in consequence of what he said. Compare Much Ado about Nothing, iv. 1. 225 :

'When he shall hear she died upon his words.'

In both these passages there is a mixture of the two senses of 'upon,' causal and temporal. See iii. 2. 271, and Merry Wives of Windsor, iv. 4. 54 :

'Upon their sight,

We two in great amazedness will fly.'

109. *with hearts of controversy*, with courage that opposed and contended with the violence of the stream. Compare such expressions as 'mind of love' (Merchant of Venice, ii. 8. 42) for 'loving mind'; 'mind of honour' (Measure for Measure, ii. 4. 179) for 'honourable mind'; 'thieves of mercy' (Hamlet, iv. 6. 21) for 'merciful thieves'; 'time of scorn' (Othello, iv. 2. 54) for 'scornful time.'

110. *arrive*, arrive at, reach. So Lucrece, 781 :

'Ere he arrive his weary noon-tide prick.'

And 3 Henry VI, v. 3. 8 :

'I mean, my lords, those powers that the queen -

Hath raised in Gallia have arrived our coast.'

Chaucer uses 'arive' as a technical military term for landing in an enemy's country. He says of his Knight (Prologue to Canterbury Tales, 60) :

'At many a noble arive hadde he be.'

The construction in the present passage is followed by Milton, *Paradise Lost*, ii. 409 :

‘Ere he arrive

The happy isle.’

112. as *Æneas*. See Virgil, *Æneid* ii. 721 &c. The same comparison occurs in 2 Henry VI, v. 2. 62 :

‘As did *Æneas* old Anchises bear,

So bear I thee upon my manly shoulders.’

114. An imperfect Alexandrine or trimeter couplet. See Abbott, § 501.

115. *Did I*, &c. The nominative is repeated because of the long clause which intervenes.

118. *but* qualifies ‘carelessly.’ See i. 3. 144.

119. *when he was in Spain*. ‘For concerning the constitution of his body, he was leane, white, and soft skinned, and often subject to head-ach, and otherwhile to the falling sicknesse (the which tooke him the first time, as it is reported, in Corduba, a city of Spaine).’ North’s Plutarch, p. 719 (ed. Skeat, p. 57).

122. *His coward lips did from their colour fly*, as soldiers that desert their standard. Warburton remarks, ‘A plain man would have said, the *colour fled from his lips*, and not his *lips from their colour*.’ No doubt ; but Shakespeare does not always say what a plain man would have said.

123. *whose bend*, or look. The verb ‘bend’ is frequently used of the eyes in the sense of ‘direct’ ; as in 1 Henry IV, ii. 3. 45 :

‘Why dost thou bend thine eyes upon the earth?’

And Hamlet, ii. 1. 100 :

‘And, to the last, bended their light on me.’

124. *lose*, spelt ‘loose’ in the first folio, as in *The Tempest*, iv. 1. 208 : ‘I, but to loose our bottles in the Poole.’

It. *his lustre*, its lustre ; the neuter possessive pronoun being rarely used by Shakespeare, and never in the Authorised Version of the Bible of 1611. Even in modern copies it only occurs in Leviticus xxv. 5.

127. *Alas* is printed by Staunton as part of Cæsar’s speech. But it is better as ironically used by Cassius.

It. *Titinius* is described in North’s Plutarch (*Brutus*) as ‘one of Cassius’ chiefest friends,’ and as such he appears later in the play.

129. *temper*, temperament, constitution. Compare *Macbeth*, iii. 1. 52 :

‘And, to that dauntless temper of his mind,
He hath a wisdom that doth guide his valour
To act in safety.’

130. *get the start of*, outstrip, get the advantage of. The figure is taken from a race, in which a palm was the prize of victory. Compare ‘to have the start of’=to have the advantage of, in *Merry Wives of Windsor*, v. 5. 171 : ‘Well, I am your theme, you have the start of me.’

Ib. the majestic world, in contrast to 'a man of such a feeble temper'; just as, a few lines further down, it is 'the narrow world,' while Cæsar is a Colossus.

135. *man*. Cassius grows more familiar as Brutus is more moved.

136. *a Colossus*. The famous Colossus of Rhodes, of which Pliny (xxxiv. 7) says: 'But the colosse of the Sun which stood at Rhodes, and was wrought by Chares of Lyndus, apprentice to the above-named Lysippus, was above all others most admirable; for it carried seventie cubits in heighth.' Holland's translation, p. 495.

139. Compare iv. 3. 216.

Ib. at some time, at one time or other. Printed in the first folio 'at sometime.'

140. *our stars*, the planets under which we were born. On the other hand, Kent says in King Lear, iv. 3. 34:

'It is the stars,

The stars above us, govern our conditions.'

141. *underlings*. Palsgrave (Lesclarcissement de la langue Francoyse) gives 'Underling—*serf*.' Cotgrave (Fr. Dict.) has 'Subject: m. A subject, vassall; vnderling; seruant; thrall.' The termination -ling marks a contemptuous diminutive, as in hireling, witling, worldling; though in other words the notion of contempt is not present, as in suckling, yearling, foundling, darling.

142. *what should be in that 'Cæsar'?* What can there be in that word 'Cæsar'? Shakespeare often uses 'should' in questions where we use 'can' or 'could' or simply the indicative. Compare The Tempest, i. 2. 387: 'Where should this music be?' Antony and Cleopatra, iv. 3. 15: 'What should this mean?' As You Like It, ii. 7. 90: 'Of what kind should this cock come of?' Othello, iii. 4. 23:

'Where should I lose that handkerchief, Emilia?'

152. *since the great flood*, of Deucalion and Pyrrha. Compare Coriolanus, ii. 1. 102: 'Yet you must be saying, Marcus is proud; who, in a cheap estimation, is worth all your predecessors since Deucalion.'

153. *famed with*, rendered famous by. See iii. 1. 42.

155. *her wide walls*. So Rowe in his second edition. The folio has 'Walkes,' which Staunton defends by quoting passages in which 'walks' is used in the sense of 'limits, confines.' He interprets 'wide walks' as meaning 'spacious bounds.' But it is more probable that 'Walles' was corrupted into 'Walkes' by the transcriber or printer from 'talk'd' in the previous line; for it is not likely that Shakespeare would have used a word which produced such a disagreeable assonance, while on other grounds it is inappropriate. Milton could say with reference to the Garden of Eden (Paradise Lost, iv. 586):

'But if within the circuit of these walks

In whatsoever shape he lurk';

for 'walks' in this sense are proper to a pleasure ground; but they are out of place in a description of Rome, and the word 'encompass'd' which follows points to 'walls' as the true reading.

156. *Rome . . . and room enough.* The same play upon words occurs again in iii. 1. 290, and King John, iii. 1. 180:

'O, lawful let it be

That I have room with Rome to curse awhile.'

In Lucrece 715 and 1851, 'Rome' rhymes with 'doom,' and in l. 1644 with 'groom':

'And never be forgot in mighty Rome

Th' adulterate death of Lucrece and her groom.'

On the other hand, in 1 Henry VI, iii. 1. 51 there is a play upon 'Rome' and 'room' which points to a different pronunciation, and may have some bearing on the argument as to the authorship of that play.

'Win. Rome shall remedy this.

War.

Roam thither, then.'

A similar equivoque is found in The Merchant of Venice, iii. 5. 44, 45: 'It is much that the Moor should be more than reason.'

159. *Brutus* the first Consul, elected on the expulsion of the Tarquins, from whom, according to Plutarch, Marcus Brutus claimed descent. 'Marcus Brutus came of that Junius Brutus, for whom the ancient Romans made his statue of brass to be set up in the Capitoll, with the images of the kings, holding a naked sword in his hand; because he had valiantly put downe the Tarquines from the kingdome of Rome.' North's trans. p. 991 (ed. Skeat, p. 105).

Ib. brook'd, endured, tolerated. The word is apparently from the Anglo-Saxon *brúcan*, to use, enjoy (Germ. *brauchen*), which is etymologically connected with the Latin *frui* (originally *frugi*). Somner gives one meaning of *brúcan*, *digerere*, to digest, which comes very near to the sense of 'brook' in this passage, where it is synonymous with 'stomach'; the transition from 'enjoy' to 'bear with pleasure or patience' being an easy one.

160. *The eternal devil.* Johnson conjectured, as Grey had done before him, that we should read 'infernal devil.' On this Steevens remarks, 'I would continue to read *eternal devil*.' L. J. Brutus (says Cassius) would as soon have submitted to the perpetual dominion of a *dæmon*, as to the lasting government of a king.' But Johnson is undoubtedly right. In truth Shakespeare uses 'eternal' without the least intention of expressing his belief in the continued existence of the impersonation of evil, but probably to avoid coming under the operation of the Act of James I, 'to restrain the abuses of players' in the use of profane language. See for instance Hamlet, i. 5. 21, 'this eternal blazon,' and v. 2. 376:

'O proud death,

What feast is toward in thine eternal cell?'

And Othello, iv. 2. 130: 'Some eternal villain.' By a similar concession to propriety 'tarnal' is used in America. On the other hand 'infernal' occurs in *Much Ado about Nothing*, the second part of Henry IV, and *Titus Andronicus*, all of which were printed in 1600.

Ib. keep his state, maintain a position of dignity. Compare Henry V, i. 2. 273:

'But tell the Dauphin I will keep my state,
Be like a king and show my sail of greatness.'

It might also mean 'occupy a throne or chair of state,' as in *Macbeth*, iii. 4. 5: 'Our hostess keeps her state.' See also *Coriolanus*, v. 4. 22: 'He sits in his state as a thing made for Alexander.'

162. *That you do love me I am nothing jealous*, I am not suspicious of your love for me; I do not suspect that you do not love me. See above, l. 71.

163. *What you would work me to*, what you would prevail upon me to do. Compare *Hamlet*, iv. 7. 64:

'I will work him
To an exploit, now ripe in my device.'

Ib. I have some aim, I can guess somewhat. So 'aim' is used in *The Two Gentlemen of Verona*, iii. 1. 28:

'But fearing lest my jealous aim might err.'

Palsgrave has, 'I ayme, I niente or gesse to hyt a thyng. *Ie esme* Ayme to hyt yonder whyte; *esmes a toucher ce blanc la*.' The derivation of the word is from the Latin *aestimare* through the Old French *esmer* or *æsmes*, which also signifies to conjecture. See Roquefort, *Glossaire de la Langue Romane*.

165. *for this present*, for this present time. So *Macbeth*, i. 5. 58:

'Thy letters have transported me beyond
This ignorant present.'

And *Cymbeline*, iv. 3. 8:

'Her son gone,
So needful for this present.'

166. so, provided that. Compare *Midsummer Night's Dream*, iii. 2. 314:

'And now, so you will let me quiet go,
To Athens will I bear my folly back.'

'So that' occurs in the same sense in *1 Kings* viii. 25: 'So that thy children take heed to their way.'

171. *Chew upon this*, ruminate upon this. We use the Latin form for the metaphorical sense of the word. Compare Lyly's *Euphues*, p. 92 (ed. Arber): 'Philautus dispatching a messenger with this letter speedely to Euphues, went into the fields to walk ther, either to digest his choler, or chew vpon his melancholy.'

172, 173. *Brutus had rather be . . . Than to repute himself*. See iv. 3. 72. A similar construction is found in North's *Plutarch*, p. 740 (ed. Skeat, p. 99): 'It is better that you go your self in person, & saluting the Senate,

to dismisse them til another time.' And in Bacon, Essay xxvii. p. 112 (ed. Wright): 'In a word, a Man were better relate himselfe, to a Statua, or Picture, then to suffer his Thoughts to passe in smother.'

174. *these . . . as.* See note on l. 34.

175. *like*, likely. Compare As You Like It, iv. 1. 69: 'Come, woo me, woo me, for now I am in a holiday humour and like enough to consent.'

177. See iv. 3. 111, 112. Brutus's emotion was like Ajax's wit, of which Thersites says (Troilus and Cressida, iii. 3. 257), 'It lies as coldly in him as fire in a flint, which will not show without knocking.'

181. *proceeded*, taken place, come to pass. Compare All's Well that Ends Well, iv. 2. 62:

'That what in time proceeds

May token to the future our past deeds.'

Ib. worthy note. See ii. 1. 317. In ii. 1. 303, and elsewhere, Shakespeare uses 'worthy of,' but the omission of the preposition is common. See All's Well that Ends Well, iii. 5. 104:

'I will bestow some precepts of this virgin

Worthy the note.'

Merry Wives of Windsor, v. 5. 64:

'In state as wholesome, as in state 'tis fit,

Worthy the owner, and the owner it.'

Two Gentlemen of Verona, i. 3. 33:

'And be in eye of every exercise

Worthy his youth and nobleness of birth.'

In Anglo-Saxon *weorðe* takes a genitive after it.

185. *Cicero.* This portrait of Cicero is from Shakespeare's own imagination.

186. *ferret*, red like a ferret's.

188. *Being cross'd*, when he was crossed. This use of the participle is of common occurrence in Shakespeare. See i. 3. 96; Romeo and Juliet, i. 1.

197, 198:

'Love is a smoke raised with the fume of sighs;

Being purged, a fire sparkling in lovers' eyes;

Being vex'd, a sea nourish'd with lovers' tears.'

And 2 Henry IV, iv. 4. 39:

'But, being moody, give him line and scope.'

Again, Troilus and Cressida, iii. 2. 118: 'Though they be long ere they are wooed, they are constant being won.'

190. *Antoni*us. The folio has 'Antonio' as before.

192. *Let me have men about me that are fat.* 'Cæsar also had Cassius in great ielousie, and suspected him much; wherupon he said on a time to his friends, what wil Cassius do, thinke ye? I like not his pale lookes. Another time when Cæsars friends complained vnto him of Antonius &

Dolabella, that they pretended some mischief towards him; he answered them again, As for those fat men & smooth combed heads, quoth he, I neuer reckon of them; but these pale visaged and carion leane people, I feare them most, meaning Brutus and Cassius.' North's Plutarch, Julius Cæsar, p. 739 (ed. Skeat, p. 97). See also the Life of Brutus, p. 994, and Antony and Cleopatra, iii. 11. 37: 'The lean and wrinkled Cassius.'

193. *o' nights*, at night. The folios 'a-nights' or 'a nights,' where 'nights' is the old genitive and 'a' = 'of' or 'on,' as in 'now a days.' In 2 Henry IV, ii. 1. 83 it is printed 'o' nights' in the old copies.

194. *Yond*, properly an adverb (A. S. *geond*), was used as a demonstrative pronoun for 'yon' at a very early period. See note on As You Like It, ii. 4. 58 (Clarendon Press ed.). The spelling of the word varies in the old editions. In Richard II, ii. 3. 53:

'There stands the castle, by yon tuft of trees,'
the earliest quartos read 'yon,' the folios 'yond.'

197. *well given*, well disposed. Compare 1 Henry IV, iii. 3. 16: 'I was as virtuously given as a gentleman need to be.' And North's Plutarch, p. 991 (ed. Skeat, p. 106): 'If there were any noble attempt done in all this conspiracie, they referre it wholly vnto Brutus; and all the cruell and violent acts vnto Cassius, who was Brutus familiar friend, but not so well giuen, and conditioned as he.'

199. *if my name*, if I whose name is Cæsar (see l. 212); the name being put for the person, as in periphrases in Greek *ὀνομα* is used. Professor Craik points out an instance in which Milton borrows the same figure of speech from his classical reading; Paradise Lost, ii. 964:

'And by them stood
Orcus and Ades, and the dreaded name
Of Demogorgon.'

But in this case it was the 'name' of Demogorgon that was dreaded, and therefore the 'name of Demogorgon' is something more than a mere periphrasis.

202. *a great observer*. In consistency with this Cassius describes himself as having carefully watched the bearing of Brutus towards himself.

204. *As thou dost, Antony*. 'In his house they did nothing but feast, dance, and maske: and himselfe passed away the time in hearing of foolish playes, and in marrying these players, tumblers, iesters, and such sort of people.' North's Plutarch, Antonius, p. 916 (ed. Skeat, p. 161).

Ib. he hears no music. Shakespeare tells us what he thinks of such a man in The Merchant of Venice, v. 1. 83-85:

'The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils.'

205. *in such a sort*, in such a manner. So in Sonnet xxxvi. 13:

'I love thee in such sort

As, thou being mine, mine is thy good report.'

208. *be*, used for 'are,' as is frequently the case. The only motive for the substitution in the present passage is euphony, in order to avoid the disagreeable assonance which would be caused by 'are never at heart's ease.' 'Be' is of Anglo-Saxon, 'are,' of Norse origin. See Morris's *English Accidence*, § 295. In the Authorised Version of Matthew ix. 2, 5, we find 'Thy sins be forgiven thee'; while in the parallel passage of Luke v. 20 the same Greek is rendered 'thy sins are forgiven thee.' The variety in this case is as old as Tyndale's version.

Ib. at heart's ease. We still say 'at ease.'

209. *Whiles*, while. The two words were used indifferently. From A. S. *hwil*, time, are formed 'whilom' (from dat. pl. *hwil-um*) and 'whiles'; the latter being irregular, whether we consider it to be the accusative plural or the genitive singular used adverbially. It probably did not come into the language before the 14th century.

213. *for this ear is deaf.* This, like Cicero's ferret eyes, is a touch of Shakespeare's own.

217. *chanced*, come to pass, happened. See *iii. i. 288, v. 4. 32*, and *Macbeth, i. 3. 153*: 'Think upon what hath chanced.'

218. *sad*, grave, serious; not sorrowful. So in *Lucrece, 277*:

'Sad pause and deep regard beseem the sage.'

And Two Gentlemen of Verona, *i. 3. 1*:

'Tell me, Panthino, what sad talk was that

Wherewith my brother held you in the cloister.'

221. *there was a crown offered him.* In his *Life of Antony*, Plutarch describes the scene thus: 'Antonius being one among the rest that was to run, leaving the ancient ceremonies and old customs of that solemnity, he ran to the Tribune where Cæsar was set, & carried a laurel crowne in his hand, having a royall band or diademe wreathed about it, which in old time was the ancient marke and token of a king. When he was come to Cæsar, he made his fellow runners with him lift him up, and so he did put his laurel crowne upon his head, signifying thereby that he had deserved to be king. But Cæsar making as though he refused it, turned away his head. The people were so reioyced at it, that they all clapped their hands for ioy. Antonius againe did put it on his head: Cæsar again refused it; and thus they were striding off & on a great while together. As oft as Antonius did put this laurel crown vnto him, a few of his followers reioyced at it: and as oft also as Cæsar refused it, all the people together clapped their hands. And this was a wonderfull thing, that they suffered all things subjects should do by commandement of their kings: and yet they could not abide the name of a king, detesting it as the utter destruction of their liberty. Cæsar in a rage arose out of his seate, and plucking downe the collar of his gown from his

neck, he shewed it naked, bidding any man strike off his head that would. This laurell crowne was afterwards put vpon the head of one of Cæsars statues or images, the which one of the Tribunes pluckt off. The people liked his doing therein so wel, that they waited on him home to his house, with great clapping of hands. Howbeit Cæsar did turne them out of their offices for it' (North's trans. p. 917; ed. Skeat, p. 163). See also the quotation from Plutarch's Life of Cæsar given in the Preface.

229. *marry*, originally an appeal to the Virgin Mary, used in confirmation of a statement. Compare Merry Wives of Windsor, ii. 1. 185 :

'*Ford*. Were they his men?

Page. Marry, were they.

Ford. I like it never the better for that. Does he lie at the Garter?

Page. Ay, marry, does he.'

In such cases the subject follows the verb, as here. See As You Like It, i. 1. 128 (112 Clar. Press ed.) :

'*Oliver*. What, do you wrestle to-morrow before the new duke?

Charles. Marry, do I, sir.'

230. *other*, without the article, as in Measure for Measure, iv. 4. 2 : 'Every letter he hath writ hath disvouched other.'

Ib. honest. Casca uses the word with a tone of patronising contempt, as Leonato in Much Ado about Nothing, iii. 5. 1, addressing Dogberry : 'What would you with me, honest neighbour?'

235. *I can as well be hanged*. Compare Henry V, iv. 1. 235 :

'*K. Hen*. If ever I live to see it, I will challenge it.

Will. Thou darest as well be hanged.'

Ib. the manner of it, how it happened. Delius thinks that Casca in his reply plays upon the word, but there does not appear to be any sign of this.

237. *yet 'twas not a crown neither*. 'Neither' is frequently used for emphasis after a negative, as in The Tempest, iii. 2. 22, 23 : 'Nor go neither ; but you'll lie like dogs and yet say nothing neither.' And in As You Like It, i. 1. 93 : 'I will physic your rankness, and yet give you no thousand crowns neither.'

239. *fain*, gladly, also occurs as an adjective (A. S. *fægn* or *fægen*, glad). See Luke xv. 16 : 'And he would fain have filled his belly with the husks that the swine did eat.'

241. *to lay his fingers off it*, take his fingers away from it. We still use 'to lay hands on,' and in The Tempest, iv. 2. 251, we find, 'Lay to your fingers,' just in the opposite sense.

243. *still*, continually. See note on 'still-vex'd' in The Tempest, i. 2. 229 (Clar. Press ed.).

Ib. the rabblement, the rabble, mob ; for whom Shakespeare had no profound respect. Compare Spenser, Fairy Queen, i. 6. 8 :

'A rude mishapen monstrous rabblement.'

Ib. shouted. The folios have 'howted' or 'houted,' for which Johnson substituted 'hooted' and Hanmer 'shouted.' It was clearly a cry of applause, as in l. 231, and not of disapprobation. In other places where 'hoot' occurs it is spelt sometimes 'hoot' and sometimes 'howt,' so that no argument can be derived from this. Most probably the initial letter was broken off in the printing.

244, 245. Compare Coriolanus, iv. 6. 129-132 :

'You are they
That made the air unwholesome, when you cast
Your stinking greasy caps in hooting at
Coriolanus' exile.'

244. *chopt.* The spelling of the folios; Knight has 'chapped.' See *As You Like It*, ii. 4. 50 (46, Clar. Press ed.): 'And the cow's dugs that her pretty chopt hands had milked.' The spelling shows the pronunciation of the word, although both the forms 'chopt' and 'chapt' were in use. See note on *As You Like It* (Clar. Press ed.).

247. *swounded*, swooned. The folios have 'swoounded,' but in l. 250 'swoound.' This superfluous 'd' is frequently inserted after an 'n,' as in the instances given in Morris's *English Accidence*, § 53: e.g., 'thunder' from Old English *thunor*; 'hind' from O. E. *hina*; 'gender' from Fr. *genre*; 'sound' from Old Fr. *soun*. The usual spelling is found in *As You Like It*, iv. 3. 159; 'swoond' in *Coriolanus*, v. 2. 72; 'swoounds' in *Lucrece* 1486, rhyming with 'wounds' and 'confounds.' In *Richard III*, iv. 1. 35, the Quartos have 'sound' and the folios 'swoon.' See note on *Midsummer Night's Dream*, ii. 2. 154 (Clar. Press ed.).

251. *in the market-place*, the Forum, as in *Coriolanus*, ii. 1. 249 :

'Never would he
Appear i' the market place, nor on him put
The napless vesture of humility.'

251, 252. *at mouth.* Compare *The Tempest*, ii. 2. 65 (59 Clar. Press ed.): 'And it shall be said so again while Stephano breathes at nostrils.' See the note on the passage, and *King Lear*, ii. 4. 10: 'When a man's over-lusty at legs, then he wears wooden nether-stocks.' Again, *Troilus and Cressida*, iv. 2. 36: 'Who's that at door?'

253. 'Tis *very like*: he hath &c. The folios print 'Tis very like he hath &c.' But this infirmity of Cæsar's must have been well known to Brutus. Cassius in his reply purposely misunderstands him.

Ib. the falling sickness, or epilepsy. See the quotation from North's Plutarch on l. 119, where it is the rendering of the French *mal caduc* of Amyot's translation which North followed. Cotgrave gives 'Epilepsie. The falling sicknesse, or foule evill. Epileptique. That hath the falling sicknesse.' Shakespeare borrowed this incident from another circumstance in Cæsar's life which is narrated by Plutarch. Before one of his battles in Africa he

was seized with this malady and obliged to retire from the field. 'For as he did set his men in battel ray, the falling sicknesse took him, wherunto he was giuen; and therfore feeling it coming, before he was ouercome withall, he was caried into a castell not far from thence where the battel was fought, & there took his rest til the extremity of his disease had left him.' (North's trans. p. 735; ed. Skeat, p. 89).

257. *the tag-rag people*; called 'the tag' in *Coriolanus*, iii. 1. 248:

'Will you hence,

Before the tag return?'

Compare 'riffraff,' and 'shagrag' which Cotgrave gives under 'Friquenelles . . . a rascall companie, or a roguish crue of base, and rude bisonians; ignorant clownes, scoundrels, shagrag.' 'Tagge and ragge, cutte and long tayle, goe thither and spare not.' Gosson, *The Schoole of Abuse* (ed. Arber), p. 45.

260. *no true man*, no honest man. So in 1 *Henry IV*, ii. 1. 101: 'Thou shalt have a share in our purchase, as I am a true man.'

263. *he plucked me*. For this colloquial use of 'me,' which serves no other purpose in the sentence than to give vividness and point to a narrative, compare the *Merchant of Venice*, i. 3. 85:

'The skilful shepherd peel'd me certain wands.'

And *Two Gentlemen of Verona*, iv. 4. 9: 'I came no sooner into the dining-chamber, but he steps me to her trencher and steals her capon's leg.'

264. *ope*, open; never used before a substantive, but always in the predicate with a verb. See *Macbeth*, ii. 3. 72:

'Most sacrilegious murder hath broke ope

The Lord's anointed temple.'

Ib. his doublet. No doubt on the stage Julius Cæsar appeared in doublet and hose like an Englishman of Shakespeare's time.

Ib. An, if. Printed 'and' in the folios, as it is most commonly, though we find 'an' in iv. 3. 259. See *Midsummer Night's Dream*, ii. 2. 153 (Clar. Press ed.), and *The Tempest*, v. 1. 117.

265. *a man of any occupation*. Johnson explains this, 'Had I been a mechanick, one of the plebeians to whom he offered his throat.' This is no doubt part of the meaning, but not the whole. The phrase appears to have a secondary sense: Had Casca not been an indolent trifler, but what would now be called a practical man, a man of business, prompt to seize an opportunity when it occurred. All the way through the dialogue he plays upon the double meanings of words, and here he seems to glance at a meaning which may have been given to 'occupation' from its etymology.

266. *at a word*, at the least hint, quickly. Compare *Merry Wives of Windsor*, i. 3. 15: 'I am at a word, follow.' And 2 *Henry IV*, iii. 2. 319: 'Go to; I have spoke at a word.' See also l. 104, 'Upon the word,' no sooner said than done.

274. *thus sad.* See l. 218.

277. *he spoke Greek.* Cicero's recorded witticisms were many of them made in Greek, and on such an occasion he would no doubt have had a Greek quotation ready. Shakespeare perhaps took the hint from what Plutarch says of him in his life: 'Wherefore when he came to Rome, at the first he proceeded very warily, and discreetly, and did vnwillingly seeke for any Office, and when he did, he was not greatly esteemed: for they commonly called him the Grecian, and scholer, which are two words which the Artificers (and such base Mechanicall people at Rome) haue euer ready at their tongues end.' (North's trans. p. 861.)

282. *it was Greek to me.* A common expression still for anything unintelligible. Casca's ignorance of Greek was affected, for in the description of Cæsar's assassination, Plutarch says, 'Cæsar feeling himselfe hurt, tooke him straight by the hand he held his dagger in, & cried out in Latine: O traitor Casca, what dost thou? Casca on the other side cried in Greeke, and called his brother to helpe him.' (North's Plutarch, p. 998; ed. Skeat, p. 119.)

282 &c. See i. 1. 67-72.

287. *I am promised forth,* I have promised to go out to supper. Compare The Merchant of Venice, ii. 5. 11: 'I am bid forth to supper, Jessica!'

290. *and your dinner (be) worth the eating.* For a similarly loose construction see l. 72.

294. *quick mettle,* of a lively spirit. Compare The Tempest, ii. 1. 221: 'Well, I am standing water.' It is unsafe to quote Parson Evans on a point of English Grammar or we might refer to The Merry Wives of Windsor, iv. 1. 84: 'He is a good sprag memory.' Capell unnecessarily conjectured 'quick mettld.' Both Sidney Walker and Collier would read 'metal,' the former referring to 'blunt' in the previous line as a reason for the change of spelling. The distinction was not made in the time of Shakespeare. See note on i. 1. 62.

297. *However,* notwithstanding. Compare Troilus and Cressida, i. 3. 322:

'This challenge that the gallant Hector sends,
However it is spread in general name,
Relates in purpose only to Achilles.'

Ib. this tardy form, this appearance of sloth. For this peculiar use of the adjective see i. 2. 9, iv. 2. 16, and compare Sonnet lxxvii. 7:

'Thou by thy dial's shady stealth mayst know';
where 'shady stealth' is almost equivalent to 'stealing shadow.' See also Antony and Cleopatra, iii. 6. 81:

'Till we perceived, both how you were wrong led,
And we in negligent danger.'

And The Merchant of Venice, ii. 2. 205, where 'sad ostent' means an appearance of gravity.

299. *digest.* The first and second folios read 'disgest,' and this was a

common form of spelling at the time. Compare Antony and Cleopatra, ii. 2. 179, which stands in the first folio, 'We haue cause to be glad, that matters are so well digested.' Cotgrave has both forms: 'Digeré: m. ée: f. Digested, concocted, digested, borne &c.' and 'Digestion: f. Disgestion, concoction, digestion.' In iv. 3. 47 it is 'digest' in the folios.

301. *And so it is.* 'And' is frequently used to introduce a clause in which the speaker expresses his exact agreement with what precedes. See Abbott, § 97, and note on *The Tempest*, i. 2. 186 (Clar. Press. ed.).

305. *think of the world*, that is, of things in general; or it may mean, think of the world in which we live, the present state of affairs. The expression is obscure.

308. *From that it is disposed*, from that it is disposed to. For the omission of the preposition in such cases, see iii. 2. 250, and note on *Midsummer Night's Dream*, i. 1. 81:

'Whose unwished yoke

My soul consents not to give sovereignty.'

311. *doth bear me hard*, dislikes me, has a grudge against me. See ii. 1. 215, iii. 1. 157. The phrase seems to be a rendering of the Latin *ægre ferre*. Professor Hales (*The Academy*, xi. 582) quotes an example from Ben Jonson's *Catiline*, iv. 5:

'Ay, though he bear me hard,

I yet must do him right.'

313. *He should not humour me*, should not influence me by observing my humours or inclinations. Compare 2 *Henry IV*, v. 1. 80: 'I would humour his men by the imputation of being near their master.' And *Much Ado about Nothing*, ii. 1. 396: 'I will teach you how to humour your cousin, that she shall fall in love with Benedick.' Cotgrave gives as the rendering of 's' *Appliquer à*. To apply, &c., himself to, also, to leane; or adhere vnto; also, to humor, or follow the humor of.' The sense of the word in the present passage depends upon who is the subject. If 'he' signifies Brutus, as Warburton thinks, then 'he should not humour me' must mean he should not play upon my fancies or caprices as I do upon his. If, with Johnson, we take 'he' to represent Cæsar, we must interpret, he should not cajole me or win me to his side as he does Brutus. The former appears to be the correct view, because Cassius is all along speaking of his own influence over Brutus, notwithstanding the difference of their characters, which made Cæsar dislike the one and love the other.

314. *hands*, handwritings.

316, 317. *the great opinion That Rome holds of his name*. See Plutarch (*Life of Brutus*, ed. Skeat, p. 112): 'Now when Cassius felt his friends, and did stir them up against Cæsar: they all agreed, and promised to take part with him, so Brutus were the chief of their conspiracy. For they told him that so high an enterprise and attempt as that, did not so much require men

of manhood and courage to draw their swords, as it stood them upon to have a man of such estimation as Brutus, to make every man boldly think, that by his only presence the fact were holy and just.'

318. *glanced at*, hinted at, alluded to. Compare *Midsummer Night's Dream*, ii. 1. 75:

'How canst thou thus for shame, Titania,

Glance at my credit with Hippolyta?'

Cotgrave gives '*Attoucher*. To handle gently, touch lightly, feele softly; also, to mention briefly, glance at sleightly.'

Scene III.

The Stage direction in the folios is simply, '*Thunder and Lightning. Enter Caska, and Cicero.*' Rowe added '*with his sword drawn*' from l. 19.

1. *brought you Cæsar home?* did you escort Cæsar to his house? For '*bring*' in the sense of '*accompany*,' compare *Richard II*, i. 4. 2:

'How far brought you high Hereford on his way?'

And *Henry V*, ii. 3. 2: '*Prithee, honey-sweet husband, let me bring thee to Staines.*'

3. *all the sway of earth*, all the steady and equable movement of the earth. Professor Craik interpreted it '*the balanced swing of earth.*' Johnson says, '*the whole weight or momentum of this globe,*' as if weight and momentum were the same thing. Compare Chaucer, *Man of Law's Tale*, l. 4716 (ed. Tyrwhitt):

'O firste moving cruel firmament,

With thy diurnal swegh that croudest ay,

And hurtlest all from Est til Occident,

That naturally would hold another way.'

4. *unfirm*, unsteady. In '*unfirm*' the negative is more prominent than in '*infirm*.' '*Unfirm*' is not firm, while '*infirm*' is weak.

6. *rived*. See iv. 3. 85. Shakespeare never used the form '*riven*' for the participle.

10. *tempest dropping fire*. In the folios these three words are connected by hyphens. For the account of the portents which preceded Cæsar's death, see the extract from Plutarch in the Preface, and compare *Hamlet*, i. 1. 113 &c.

14. *anything more wonderful*. Professor Craik explains, '*anything more that was wonderful*'; but Delius rightly, '*anything that was more wonderful*.' Casca had not yet by his description justified his extravagant language.

15. *you know him well*. There does not appear to be any necessity to read with Dyce '*you'd know*,' because the slaves had no distinctive dress; or with Craik '*you knew*,' that is, you could see at once that he was a slave. It is simply a graphic touch.

21. *glared*. The folios have 'glaz'd,' which Rowe corrected. It is of course not impossible that 'glare' and 'glaze' may have been two forms of the same word (compare 'ure' and 'use,' 'dare' and 'daze'), and in support of this it might be observed that the Icelandic *gler*, glass, was originally *gles*. I am informed by a correspondent (Mr. Knight of Tavistock) that the word 'glaze' in the sense of 'stare' is common in some parts of Devonshire, and that 'glazing like a conger' is a familiar expression in Cornwall.

27. *the bird of night*. See Pliny, x. 12 (Holland's trans.): 'The Scritch-owle betokeneth alwaies some heave newes, and is most execrable and accursed, and namely, in the presages of publicke affaires . . . In summe, he is the verie monster of the night . . . There fortun'd one of them to enter the very secret sanctuarie within the Capitoll at Rome, in that yeere when as Sext. Papellio Ister and L. Pedanius were Consuls: whereupon at the Nones of March, the citie of Rome that yeere made generall processions to appease the wrath of the gods, and was solemnly purged by sacrifices.'

28. *Hooting*. The folios have 'Howting' or 'Houting.'

30. *These are their reasons*, such and such are their reasons. For the sentiment compare All's Well that Ends Well, ii. 3. 1-6: 'They say miracles are past: and we have our philosophical persons, to make modern and familiar, things supernatural and causeless. Hence is it that we make trifles of terrors, ensconcing ourselves into seeming knowledge, when we should submit ourselves to an unknown fear.'

31. *portentous*. For the position of the adjective compare Hamlet, i. 2. 99:

'As common

As any the most vulgar thing to sense.'

And King Lear, iv. 1. 3:

'The lowest and most dejected thing of fortune.'

32. *climate*, region, country. Compare Richard II, iv. 1. 130:

'That in a Christian climate souls refined

Should show so heinous, black, obscene a deed!'

In King John, ii. 1. 344, it denotes a region of the sky:

'That sways the earth this climate overlooks.'

Ib. point upon, point at or towards. Compare Othello, v. 2. 46:

'These are portents; but yet I hope, I hope,

They do not point on me.'

33. *strange-disposed*, strangely disposed. For examples of adjectives used as adverbs see Abbott, § 1, and above, l. 21, where 'surly' may be so taken. In the case of adjectives which end in -ly the adverb is frequently the same in form; as for instance 'godly' in the Liturgy, 'That under her we may be godly and quietly governed.'

34. Compare King John, iii. 4. 153:

'No natural exhalation in the sky,

No scope of nature, no distemper'd day,

No common wind, no custom'd event,
But they will pluck away his natural cause,
And call them meteors, prodigies, and signs,
Abortives, presages and tongues of heaven,
Plainly denouncing vengeance upon John.'

35. *Clean*, quite, completely. Compare Richard II, iii. 1. 10:

'A happy gentleman in blood and lineaments,
By you unhappied and disfigured clean.'

And Psalm lxxvii. 8: 'Is his mercy clean gone for ever?'

Ib. from, contrary to. Compare l. 64, ii. 1. 196, and 1 Henry IV, iii. 2. 31:

'Yet let me wonder, Harry,
At thy affections, which do hold a wing
Quite from the flight of all thy ancestors.'

40. *Is not to walk in*, is not fit to walk in. See Abbott, § 405, for other instances of this ellipsis.

42. *what night*, what a night! For the omission of the indefinite article in such exclamations, compare Venus and Adonis, 1075:

'Alas, poor world, what treasure hast thou lost.'

And Winter's Tale, i. 2. 352:

'But, for me,
What case stand I in?'

It also occurs in dependent clauses, as for example in Cymbeline, iv. 2. 207:

'Jove knows what man thou mightst have made.'

48. *unbraced*. See ii. 1. 262. Shakespeare in matters of dress speaks of the costume of his own time. Cassius, like Hamlet (ii. 1. 78), was walking with his doublet unbuttoned. Cotgrave gives 'Deboutonné: m. ée: f. Vnbuttoned; vnbraced.'

49. *the thunder-stone*, the thunder bolt, which was believed to fall with the lightning and is even now commonly identified with the belemnite, a kind of fossil cuttle-fish. Compare Cymbeline, iv. 2. 271:

'*Gui*. Fear no more the lightning flash,
'*Arrv*. Nor the all-dreaded thunder-stone.'

And Othello, v. 2. 235:

'Are there no stones in heaven
But what serve for the thunder?'

50. *cross* is used as an epithet of the lightning in King Lear, iv. 7. 35:

'Was this a face
To be opposed against the warring winds?
To stand against the deep dread-bolted thunder?
In the most terrible and nimble stroke
Of quick, cross lightning?'

The word describes its zigzag path. Compare Venus and Adonis, 682, where the verb is used of the path pursued by the hunted hare:

‘He cranks and crosses with a thousand doubles.’

60. *put on*. See i. 2. 297, and Macbeth, ii. 2. 139:

‘Let’s briefly put on manly readiness.’

Ib. cast yourself in wonder. The figure suggested by putting on fear as a garment is sustained in this expression, which signifies ‘you hastily dress yourself in wonder,’ ‘you throw yourself into wonder as into a robe.’ For ‘cast in’ = cast into, compare Richard III, i. 3. 327, where the folios read ‘Clarence, who I indeede have cast in darkness’; and Cymbeline, iii. 2. 38: ‘Though forfeiters you cast in prison.’ Mr. Grant White reads ‘case yourself in wonder,’ but I do not think any change is necessary, and to ‘case oneself’ is rather to put on a mask. He quotes very appositely Much Ado about Nothing, iv. 1. 146: ‘I am so attired in wonder.’ The same figure is found in Lucrece, 1601:

‘Why art thou thus attired in discontent?’

And Macbeth, i. 7. 36:

‘Was the hope drunk

Wherein you dress’d yourself?’

64. *Why . . . kind*. Johnson proposed to place this line after the following; Mitford after line 68.

Ib. from quality and kind, contrary to their disposition and nature. See l. 35. So ‘kind’ is used in Antony and Cleopatra, v. 2. 264: ‘The worm will do his kind’; that is, will act according to his nature. In Bacon’s Essays (xlvi. p. 187) on the contrary, we find ‘nature’ used in the modern sense of ‘kind’: ‘Lillies of all natures.’

65. *Why old men fool and children calculate*. The folios have

‘Why Old men, Fooles, and Children calculate.’

Blackstone emended the line thus:

‘Why old men fools, and children calculate’;

that is, ‘Why old men (turn) fools &c.,’ following the elliptical construction of the previous lines. Mitford went a step further, and suggested the reading in the text. For ‘fool’ in the sense of ‘play the fool’ see Richard II, v. 5. 60: ‘While I stand fooling here.’ Delius retains the old reading, explaining it as signifying that these wonderful appearances caused persons of the most various mental capacities, old men, fools, and children, to speculate as to their meaning. Similarly Professor Craik says, ‘There is probably some corruption; but the present line may be very well understood as meaning merely, why not only old men, but even fools and children, speculate upon the future; or, still more simply, why all persons, old and young, and the foolish as well as the wise, take part in such speculating and prognosticating.’

67. *performed faculties*, faculties intended by original design for certain special ends.

71. *some monstrous state*, some abnormal condition of things. Compare King Lear, ii. 2. 176, where in a very obscure passage 'enormous state' is used with the same meaning.

74, 75. *and roars . . . Capitol*. Professor Craik interprets 'roars in the Capitol as doth the lion,' and maintains that Cassius does not refer to some live lion that was kept in the Capitol, or to the lion which Casca had met. But the punctuation of the Folios, which have a comma at 'roars,' is against his interpretation, and though there were no lions in the Capitol at Rome there were lions in the Tower of London, which there is reason to believe from indications in the play represented the Capitol to Shakespeare's mind. See note on ii. 1. III.

77. *prodigious*, portentous, monstrous. So in *Midsummer Night's Dream*, v. 1. 419:

'Never mole, hare-lip, nor scar,
Nor mark prodigious, such as are
Despised in nativity.'

And *Troilus and Cressida*, v. 1. 100: 'But when he performs, astronomers foretell it; it is prodigious, there will be some change.'

78. *these strange eruptions*, or outbreaks of nature. Compare *Hamlet*, i. 1. 69:

'This bodes some strange eruption to our state.'

And *1 Henry IV*, iii. 1. 28:

'Diseased nature oftentimes breaks forth
In strange eruptions.'

80. *Let it be who it is*, no matter who it is. Professor Craik says that Cassius is above using the subterfuge 'who it may be,' as if there were any doubt of the existence of the person of whom he speaks. I do not think any such refinement was intended, and regard 'Let it be' as equivalent to the common expression 'Let be,' in the sense of 'no matter, never mind.' The first 'it' refers to the question as to 'who it is,' and not to the same subject as the second 'it.'

81. *thews*, muscles, sinews; used of physical strength. Compare *2 Henry IV*, iii. 2. 276: 'Care I for the limb, the thews, the stature, bulk, and big assemblance of a man?' Two distinct words are confused by being spelt alike. In the earlier usage of the language 'thews' always denotes moral qualities or virtues. The A. S. *þeáw* signifies 'custom, manner,' and hence is derived 'thewes' or 'thews,' which we meet with in Chaucer (*Canterbury Tales*, 12029) and Spenser (*Fairy Queen*, i. 10. 3) who is affectedly archaic in his use of words. But 'thews' in the sense of muscles or bodily strength must come from a different root, and is probably connected with the A. S. *þeón*, to grow, thrive, and so with *þeoh*, thigh. Sir F. Madden, in a note to *Lazarus's Brut*, 6361 ('monne strengest of maine and of þeauwe of alle pissere þeode,' of men strongest of main and of thews of all this land), says, 'This

is the only instance in the poem of the word [*beauwe*] being applied to bodily qualities, nor has any other passage of an earlier date than the sixteenth century been found, in which it is so used. In modern Scotch I find adj. *thowles*, feeble.*

82. *woe the while!* Alas for the time! As in Henry V, iv. 7. 78:

‘For many of our princes—woe the while!—

Lie drown’d and soak’d in mercenary blood.’

Compare ‘alack the day!’ which Shakespeare also uses.

83. *govern’d.* Compare The Merchant of Venice, iv. i. 134:

‘Thy currish spirit

Govern’d a wolf.’

84. *sufferance*, the patience with which we bear it. So in The Merchant of Venice, i. 3. 111:

‘For sufferance is the badge of all our tribe.’

87. Compare North’s Plutarch (ed. Skeat, p. 99): Decius Brutus ‘reproved Cæsar, saying, “that he gave the Senate occasion to dislike with him, and they might think he mocked them, considering that by his commandment they were assembled, and that they were ready willingly to grant him all things, and to proclaim him king of all his provinces of the empire of Rome out of Italy, and that he should wear his diadem in all other places both by sea and land.”’

89. *I know where I will wear this dagger then.* As Juliet says (Romeo and Juliet, v. 3. 170):

‘O happy dagger!

This is thy sheath [*Stabs herself*]; there rust, and let me die.’

Ib. Cassius speaks like ‘an antique Roman.’ See Hamlet, v. 2. 352; Macbeth, v. 8. 1; Antony and Cleopatra, iv. 15. 87. Delius sees in this his intention to kill Cæsar, but such an interpretation is contrary to the whole tenor of the speech. Besides, a man cannot be said to ‘wear’ a dagger which he plants in the heart of his enemy.

95. *retentive.* Compare Timon of Athens, iii. 4. 82:

‘Have I been ever free, and must my house

Be my retentive enemy, my gaol?’

96. *being weary.* See note on i. 2. 188.

102. *to cancel his captivity*, like a bond. The word is suggested by ‘bondman’ in the previous line. Compare Macbeth, iii. 2. 49:

‘Cancel and tear to pieces that great bond

Which keeps me pale.’

108. *trash*, any worthless stuff. According to Mr. Wedgwood it originally signified clippings of trees, and if so it is appropriately used here in connexion with ‘weak straws’ and other light matter which form the beginning of a fire. The Icelandic *tros* is defined by Vigfússon as ‘droppings, rubbish, leaves, and twigs picked up and used for fuel.’ In Sir G. C. Lewis’s Herefordshire

Glossary we find 'Trowse, the cuttings or trimmings of a hedge,' and in Grose's Provincial Glossary, 'trousing a hedge or faggot,' trimming off the superfluous branches, is given as a Warwickshire word. 'Trous' in the same sense is found in Hartshorne's Shropshire Glossary; and in Wright's Provincial Dictionary one of the meanings given for 'Trash' is 'The cuttings of trees.' This being the case, it is probable that the verb 'trash' is used in *The Tempest* (i. 2. 81) in the sense of to lop off the luxuriantly growing branches of a tree—

'Who to advance, and who

To trash for overtopping'—

a meaning of which at one time I was doubtful.

109. *offal*, refuse; anything thrown out as worthless. What is now known as offal would not help much to make a fire. Cotgrave has, 'Rebut: m. The reffuse, offalls, outcasts, or leauings of better things.' Compare Carew, *Survey of Cornwall*, fol. 9 b (ed. 1723): 'Some of them supposing that the Tynne groweth; and others, that it onely separateth from the consumed offall.'

114. *My answer must be made*, I shall have to answer for my words, I must take the responsibility. In this legal sense 'answer' is used in 2 Henry VI, ii. 1. 203:

'To look into this business thoroughly

And call these foul offenders to their answers.'

Compare also Henry V, ii. 2. 143:

'Their faults are open;

Arrest them to the answer of the law.'

See iv. 1. 47 for the verb 'answer.'

117. *fleering*, grinning, sneering. In *Othello*, iv. 1. 83—

'Do but encave yourself,

And mark the fleers, the gibes and notable scorns,

That dwell in every region of his face'—

the quartos for 'fleers' read 'geeres' or 'leeres.' Compare *Love's Labour's Lost*, v. 2. 109:

'One rubb'd his elbow thus, and fleer'd and swore

A better speech was never spoke before.'

And *Romeo and Juliet*, i. 5. 59:

'To fleer and scorn at our solemnity.'

See also Marlowe's *Edward II* (ed. Dyce, 1862), p. 197:

'And thereof came it that the fleering Scots,

To England's high disgrace, have made this jig.'

Wedgwood compares it with the Scotch *fleyr*, 'to make wry faces, to whimper; and regards it as connected with 'fligger,' as 'sneer' with 'snigger,' all these forms being 'imitations of the inarticulate sounds made in tittering, sneering, or whimpering.' Palsgrave (*Lesclarcissement de la langue Francoyse*) has: 'I fleere, I make an yvell countenance with the mouthe by uncovering of the tethe. *Je ricanne*, prim. conj. The knave fleareth lyke a dogge under a doore: *le villayn ricanne comme ung chien soubz vng huys*.'

Ib. Hold, my hand. Stop, there is my hand as pledge of my truth. Compare *Merry Wives of Windsor*, ii. 1. 225: 'My hand, bully; thou shalt have egress and regress.' And *Troilus and Cressida*, iv. 5. 270: 'Thy hand upon that match.' Theobald unnecessarily changes this to 'Hold my hand,' with the remark, 'Casca bids Cassius take his hand, as it were to bind their league and amity.'

118. *Be factious*, form a faction or party. See *Richard III*, i. 3. 128:

'In all which time you and your husband Grey
Were factious for the house of Lancaster.'

Johnson says, 'Factious seem here to mean *active*.' It has rather an intermediate sense between this and the meaning of merely mutinous or seditious. In the passage just quoted from *Richard III*, 'Were factious for' signifies 'joined the party of' the house of Lancaster, active partisanship being implied. And in *Coriolanus*, v. 2. 30, 'Always factionary on the party of your general,' means always actively taking his side.

Ib. griefs, grievances. See *1 Henry IV*, iv. 3. 42:

'The king hath sent to know
The nature of your griefs.'

And again in the same scene, l. 48: 'He bids you name your griefs.' *Cotgrave* (Fr. Dict.) has 'Grief: m. An aggrievance, wrong, iniurie; oppression; vexation, molestation, trouble.'

120. *As who goes farthest*, as any one that goes farthest. The same use of 'who' occurs in *Beaumont and Fletcher's Philaster*, ii. 4:

'Ye gods, I see that who unrighteously
Holds wealth or state from others, shall be curst
In that which meaner men are blest withal.'

122. *Some certain of &c.* Compare *Coriolanus*, ii. 3. 59:

'When

Some certain of your brethren roar'd and ran
From the noise of our own drums.'

Either 'some' or 'certain' is redundant; as for example in *Henry V*, i. 1. 87:

'The severals and unhidden passages
Of his true titles to some certain dukedoms.'

123. *To undergo*, to undertake. See in *2 Henry IV*, i. 3. 54:

'How able such a work to undergo.'

And *Winter's Tale*, iv. 4. 554:

'If you will not change your purpose
But undergo this flight, make for Sicilia.'

124. *honourable-dangerous*. For examples of such compound adjectives, the first part being an adverb to the second, see *King John*, v. 2. 124, 'wilful-opposite'; *Abbott*, § 2; and *The Tempest*, iii. 3. 32: 'Their manners are more gentle-kind.'

125. *by this*, by this time. Compare King Lear, iv. 6. 45 :

‘Had he been where he thought,

By this, had thought been past.’

126. *In Pompey’s porch*. See North’s Plutarch (Brutus, ed. Skeat, p. 116): ‘Furthermore they thought also, that the appointment of the place where the council should be kept was chosen of purpose by divine providence, and made all for them. For it was one of the porches about the theatre, in the which there was a certain place full of seats for men to sit in ; where also was set up the image of Pompey, which the city had made and consecrated in honour of him, when he did beautify that part of the city with the theatre he built, with divers porches about it.’ The Theatre and Curia of Pompey were in the Campus Martius, and it was here, according to Plutarch, that the Senate met and Cæsar was assassinated ; but Shakespeare transfers the scene of the assassination to the Capitol and makes Pompey’s theatre the place where the conspirators met. See Hamlet, iii. 2. 109.

127. *no stir or walking*. There are some instances in which two words are coupled together, and the inflection which belongs to both is affixed only to one. As ‘stir’ is of itself a substantive, this is not necessarily the case here, but it appears to be so in Troilus and Cressida, v. 8. 7: ‘Even with the vail and darking of the sun.’ And it may be so in Midsummer Night’s Dream, iv. 1. 152: ‘Half sleep, half waking.’

128. *the element*, the sky. So in Henry V, iv. 1. 107: ‘The element shows to him as it doth to me.’ In Shakespeare’s time the word had become hackneyed, for he says in Twelfth Night, iii. 1. 65: ‘Who you are and what you would are out of my welkin, I might say element, but the word is over-worn.’ It survives in provincial use, and is generally assigned to the northern dialects ; but Mr. Skeat informs me that it still remains in Essex and Dorsetshire.

129. *In favour’s like &c.* This is Johnson’s reading. The folios have ‘Is Fauors, like &c,’ which Rowe altered to ‘Is feav’rous, like &c.’ But Johnson’s emendation is to be preferred. The comparison is between the bloody nature of the work which the conspirators had in hand and the fiery exhalations in the sky ; and the word ‘complexion’ in the previous line suits better with ‘favour’s’ than with ‘feverous,’ for it refers to the aspect of the heavens only and not to any other prodigies, as for instance an earthquake, which might be likened to the symptoms of a fever. For ‘favour’ see note on i. 2. 91.

130. *bloody, fiery*. Dyce adopted Sidney Walker’s suggestion that these words should be coupled with a hyphen. See above, l. 124.

131. *close*, concealed, out of sight. Compare Midsummer Night’s Dream, iii. 2. 41 :

‘Stand close ; this is the same Athenian.’

134. *To find out you.* For instances of this transposition of the pronoun, see Hamlet, v. 2. 14:

‘Up from my cabin,
My sea-gown scarf’d about me, in the dark
Groped I to find out them.’

And The Tempest, iii. 3. 56:

‘The never-surfeited sea
Hath caused to belch up you.’

Ib. Metellus Cimber. In Plutarch’s Life of Brutus he is called Tullius Cimber. His proper name was Tillius (Seneca, De Ira, iii. 30).

135. *incorporate*, closely united, as if forming part of the body of our design. Shakespeare used the word both as an adjective and as a participle. Thus in Coriolanus, i. 1. 134, the belly addresses the members:

‘True is it, my incorporate friends, quoth he.’

137. *I am glad on’t.* Cinna answers the first part of Cassius’s speech. For ‘on’ = of, see i. 2. 71.

138. *There’s* is frequently followed by a plural subject. Compare Twelfth Night, ii. 4. 96:

‘There is no woman’s sides
Can bide the beating of so strong a passion
As love doth give my heart.’

And Cymbeline, iv. 2. 371: ‘There is no more such masters.’

139-141. These lines are arranged as by Singer (ed. 2). The folios divide them thus:

‘Yes you are, O Cassius,
If you could but winne the noble Brutus
To our party—’

Capell, reading ‘tell me, Cinna,’ made the first line end at ‘Yes.’

142. *Be you content*, do not be uneasy, be calm. See iv. 2. 41. Compare Othello, iv. 2. 165:

‘I pray you be content; ’tis but his humour.’

143. *in the prætor’s chair.* See North’s Plutarch (ed. Skeat, p. 112): ‘But for Brutus, his friends and countrymen, both by divers procurements and sundry rumours of the city, and by many bills also, did openly call and procure him to do that he did. For under the image of his ancestor Junius Brutus, (that drave the kings out of Rome) they wrote: “O, that it pleased the gods thou wert now alive, Brutus!” and again, “that thou wert here among us now!” His tribunal or chair, where he gave audience during the time he was Prætor, was full of such bills: “Brutus, thou art asleep, and art not Brutus indeed.”’

144. *where Brutus may but find it*, where only Brutus may find it. See i. 1. 44, i. 2. 118, and note on v. 1. 89.

148. *Is* occurs at the beginning of a question in many cases where it is followed by more than one subject. See l. 138, note.

Ib. Decius. See note at the beginning of Scene 2.

150. *hie*, hasten; from A.S. *higian*. See iii. 1. 289, and Hamlet, i. 1. 154:

‘The extravagant and erring spirit hies
To his confine.’

151. *bade*. The Folios spell the word as it was pronounced, ‘bad.’ So in The Tempest, i. 2. 194, the first folio has:

‘Hast thou, Spirit,
Performed to point the Tempest that I bad thee.’

I am inclined to think that ‘bid’ is the proper reading here, as Cinna had but just received his instructions from Cassius.

152. *Pompey’s theatre*. See above, l. 126.

155. *Is ours*. The sum of the three parts is the nominative to ‘is.’

159. *like richest alchemy*, which changes base metals into gold. Compare Antony and Cleopatra, i. 5. 37:

‘How much unlike art thou Mark Antony!
Yet, coming from him, that great medicine hath
With his tinct gilded thee.’

And King John, iii. 1. 78:

‘To solemnize this day the glorious sun
Stays in his course and plays the alchemist,
Turning with splendour of his precious eye.
The meagre cloddy earth to glittering gold.’

162. *conceited*, conceived, imagined, formed an idea of. See iii. 1. 193, and notes to The Merchant of Venice, i. 1. 92, and As You Like It, v. 2. 48 (Clar. Press Series).

ACT II.

Scene 1.

In the folios the stage direction is ‘Enter Brutus in his Orchard.’

1. *What*, an exclamation calling attention, with something of impatience, like ‘When’ in l. 5. So the Anglo-Saxon *hwæt* is used as an interjection, as in the first line of Beowulf.

3. *Give guess*, guess, conjecture. We now insert the article ‘give a guess.’ Compare ‘give soil,’ i. 2. 42; ‘give words or talk,’ Hamlet, i. 3. 134.

5. *When, Lucius, when?* An exclamation of still greater impatience. See The Tempest, i. 2. 316:

‘Come forth, I say! there’s other business for thee:
Come, thou tortoise! when?’

10. *It*, the delivery of Rome from Cæsar's tyranny.

11. See i. 2. 82.

12. *for the general*, on account of the public, the community; not, for the general cause, that he would be crowned. Compare Hamlet, ii. 2. 457: 'For the play, I remember, pleased not the million; 'twas caviare to the general.'

14. *the bright day*. Prosperity shows a man's true character.

Ib. brings forth from its hiding place.

15. *Crown him?—that;—*. The folios read 'Crowne him that,' and Rowe printed 'Crown him—that—.' The ellipsis may be supplied thus: 'Crown him? do that, and then I grant &c.' Delius explains it, 'If we crown Cæsar, that is the danger, the adder, which craves precaution.'

17. *may do danger with*, may do mischief, cause danger, with. Compare Romeo and Juliet, v. 2. 20:

'And the neglecting it

May do much danger.'

19. *Remorse*, tender feeling, pity; not necessarily compunction for what has been done. Compare The Tempest, v. 1. 76:

'You, brother mine, that entertain'd ambition,

Expell'd remorse and nature.'

In Macbeth, i. 5. 45, the more usual meaning of the word enters:

'Stop up the access and passage to remorse,

That no compunctious visitings of nature

Shake my fell purpose.'

Ib. Brutus is obliged to confess that up to the present time Cæsar had not abused his power or allowed his natural inclinations to prevail over his reason. All his fear was for the future. He was a political theorist.

21. *a common proof*, a matter of common experience. Compare Twelfth Night, iii. 1. 135:

'For 'tis a vulgar proof,

That very oft we pity enemies.'

And Much Ado about Nothing, ii. 1. 188:

'This is an accident of hourly proof.'

Again, in The Merchant of Venice, i. 1. 144: 'I urge this childhood proof,' this experiment well known to children.

23. *the climber-upward*. The hyphen was added by Warburton. Delius thinks that 'upward' is more naturally connected with 'whereto' and 'turns;' but the sense given by the present reading is much better.

24. *the upmost round*. We have the two forms 'upmost' and 'uppermost' as we have 'outmost' and 'outermost.' The analogy of the A. S. *útmost*, outmost, and *nīðemest*, nethermost, seems to show that the 'r' in such cases is an intruder. For 'round' see Cotgrave, who gives 'Eschellon d'eschelle. The round, or step, of a ladder.' Chaucer has the word in the form 'rong';

which still remains, pronounced 'rong' or 'rung,' in provincial dialects. See *The Miller's Tale*, l. 3625:

'His owne hond than made laddres thre,
To clymben by the ronges and the stalkes.'

So in the *Vision of Piers Ploughman* (B text, ed. Skeat), xvi. 44:

'And leith a laddre þere-to . of lesynges aren þe ronges';
that is, And layeth a ladder thereto, of lies are the ronges.' The Anglo-Saxon is *hrung*.

26. *the base degrees*, the low steps. See *Coriolanus*, ii. 2. 29: 'His ascent is not by such easy degrees.' And *Twelfth Night*, iii. 1. 134:

'*Vio*. I pity you.

Oli. That's a degree to love.

Vio. No, not a grize.'

Cotgrave has, 'Degré: m. A staire, step, gresse.' The 'degrees' upon the sun-dial of Ahaz (2 Kings xx. 9) were merely steps, perhaps of some staircase; and Chaucer thus describes the circular rows of seats in the amphitheatre of Theseus (*Knight's Tale*, 1892):

'Round was the schap, in maner of compaas,
Ful of degre, the height of sixty paas,
That whan a man was set in o degre
He letted nought his felaw for to se.'

So also North's *Plutarch* (ed. Skeat, p. 193): 'And to sight was like the degrees of a theatre.'

28. *Then, lest he may, prevent*, that is, lest he should, prevent him, or prevent his doing so. The construction does not connect 'lest' with 'prevent,' as if it were 'prevent lest he may,' but as in *King Lear*, iii. 7. 83:

'Lest it see more, prevent it. Out, vile jelly!'

Ib. the quarrel, the cause of complaint against him. The Latin *querela* technically denotes a plaintiff's action at law, and in this sense 'quarrel' is used in the Prayer Book Version of Psalm xxxv. 23: 'Awake, and stand up to judge my quarrel: avenge thou my cause, my God, and my Lord.' Compare also *Richard II*, i. 3. 33:

'Against whom comest thou? and what's thy quarrel.'

In the same way *querelle* is used in French. Cotgrave gives, 'Querelle: f. A quarell, pike, brawle, difference, debate, Suit, Action, Processe against.'

29. *Will bear no colour*, cannot be made to appear plausible, will not allow of any excuse. 'Colour,' in the sense of pretext or excuse, is of common occurrence. See *Antony and Cleopatra*, i. 3. 32:

'Nay, pray you, seek no colour for your going.'

And *Lucrece*, 267:

'Why hunt I then for colour or excuses?'

30. *Fashion it thus*, put it in this form.

31. *these and these*, such and such. See notes on i. 2. 174, and i. 3. 30.

32. *think him*, esteem, regard him.

33. *as his kind*, according to his nature, as Johnson explains it. See i. 3. 64. Mason understands it 'like the rest of his species.'

34. *kill him in the shell*. As the murderer in Macbeth (iv. 2. 83) did Macduff's child:

'Son. Thou liest, thou shag-haired villain!

First Mur.

What, you egg!

Young fiy of treachery.

[*Stabbing him.*']

40. *to-morrow*. It appears afterwards from line 192 that it was already past midnight, but the expression is quite natural.

Ib. the ides of March. This is no doubt what Shakespeare ought to have written, and it is what Theobald has made him write. But I have as little doubt that what he actually wrote was what stands in the folios 'the first of March.' In North's Plutarch, Life of Brutus, he had read the following: 'Cassius asked him if he were determined to be in the Senate-house the *first* day of the month of March, because he heard say that Cæsar's friends should move the council that day, that Cæsar should be called king by the Senate' (ed. Skeat, p. 113). It is quite possible that from this passage the first of March fixed itself in Shakespeare's mind, although Brutus was thinking of the ides which he had heard the soothsayer warn Cæsar against.

44. *exhalations*, meteors. Compare King John, iii. 4. 153:

'No natural exhalation in the sky.'

And Henry VIII, iii. 2. 226:

'I shall fall

Like a bright exhalation in the evening.'

They were supposed to be drawn up from the earth by the heat of the sun. See Romeo and Juliet, iii. 5. 13:

'It is some meteor that the sun exhales.'

And 1 Henry IV, v. 1. 19:

'And be no more an exhaled meteor,

A prodigy of fear and a portent

Of broached mischief to the unborn times.

In Plutarch's Opinions of Philosophers (Morals, trans. Holland, p. 829) is a chapter 'Of thunders, lightnings, flashes, presters or fierie blasts, and tempestuous whirlwinds.' Among other opinions he gives that of Aristotle. 'Aristotle supposeth, that all these meteores come likewise of a dry exhalation, which being gotten enclosed within a moist cloud, seeketh meanes, and striveth forcibly to get forth: now by attrition and breaking together, it causeth the clap of thunder; by inflammation of the drie substance, a flashing beame.' Of the same phenomena, says Seneca (trans. Lodge, p. 783), 'They likewise confesse that they are of fire, or of a hot and drie exhalation.'

50. *took*, the preterite form used for the participle. See note on 'mistook,' i. 2. 48.

56. *I make thee promise*, I promise thee.

59. *fourteen*. Theobald's correction. See above, note on line 40. The folios have 'fifteen,' which it is quite possible Shakespeare may have written.

63. *Between the acting &c.* The best comment on these lines is Shakespeare's own description of the conduct of Macbeth from the time of his interview with the witches to the murder of Duncan.

64. *the first motion*, or impulse. Compare King John, iv. 2. 255 :

'Within this bosom never enter'd yet

The dreadful motion of a murderous thought.'

And The Merchant of Venice, v. 1. 86 :

'The motions of his spirit are dull as night.'

65. *Like a phantasma*, or apparition, which only exists in the imagination. The modern word 'phantom,' which is derived from 'phantasma,' comes to us through the French *fantôme*, originally *fantosme*. Shakespeare seems to use it in this passage in the sense of nightmare, which it bears in Italian. Florio (It. Dict.) gives 'Fantasma, a ghost, a hag, a spirit, a hob-goblin, a robin-good-fellow.' Also the night-mare or riding hag.' Compare Milton, Paradise Lost, iv. 813 :

'Assaying by his devilish art to reach

The organs of her fancy, and with them forge

Illusions as he list, phantasms and dreams.'

Elsewhere it simply denotes an apparition, as for instance Bacon in his Essay of Prophecies speaks of Cæsar's ghost as 'a phantasm that appeared to M. Brutus in his tent.' Henderson quotes from Lavaterus, Of Ghostes and Spirites, translated by R. H. (ed. 1596, p. 2), 'Suidas maketh a difference betweene *Phantasma* and *Phantasia*, saying, that *Phantasma* is an imagination, an appearance or sight of a thing which is not, as are those sightes which men in their sleepe do thinke they see : but that *Phantasia*, is the seeing of that onely which is in very deede.'

66. *The Genius and the mortal instruments*, that is, the reasonable soul and the bodily powers. The following examples will illustrate the use of the word 'genius' in Shakespeare. In Twelfth Night, iii. 4. 142, Sir Toby says of Malvolio, 'His very genius hath taken the infection of the device,' that is, the plot has entered into his very soul. Again, Macbeth (iii. 1. 56) soliloquises of Banquo ;

'There is none but he

Whose being I do fear : and under him,

My Genius is rebuked ; as, it is said,

Mark Antony's was by Cæsar.'

And this 'genius' is spoken of as an 'angel' or 'demon' in Antony and Cleopatra, ii. 3. 19-21 :

'Thy demon, that's thy spirit which keeps thee, is
Noble, courageous, high, unmatchable,
Where Cæsar's is not; but, near him, thy angel
Becomes a fear, as being o'erpower'd.'

In *The Tempest*, iv. 1. 27:

'The strong'st suggestion
Our worser genius can,'

there is a reference to the ancient belief ascribed to Empedocles, that every man comes into the world with two angels or demons. See Plutarch's *Morals* (trans. Holland, p. 157). To this also Horace alludes, *Epist.* ii. 2. 187-189:

'Scit genius, natale comes qui temperat astrum,
Naturae deus humanae, mortalis in unum-
Quodque caput, vultu mutabilis, albus et ater.'

And Shakespeare himself in his 144th Sonnet. The Platonic doctrine of the soul is thus stated by Plutarch (*Morals*, trans. Holland, pp. 834, 835): 'Pythagoras and Plato, according to a more generall and remote division, hold, that the Soule hath two parts, that is to say, the Reasonable & the unreasonable; but to goe more neere and exactly to worke, they say, it hath three; for they subdivided the unreasonable part into Concupissible and Irascible . . . Pythagoras and Plato are of opinion, that the reasonable part of the Soule is immortall and incorruptible; for that the Soule, if it be not God, yet the worke it is of eternall God: as for the unreasonable part, it is mortall and subject to corruption.' On this point I cannot do better than refer to an article in the *Edinburgh Review*, July 1869, from which I will only quote the following passage (p. 48): 'According to the physiology and psychology of the time, the soul was regarded as essentially a spiritual nature temporarily united with mortal faculties and a mortal frame which it wields as instruments . . . In medieval theology, indeed, the rational soul is an angel, the lowest in the hierarchy for being clothed for a time in the perishing vesture of the body. But it is not necessarily an angel of light. It may be a good or evil genius, a guardian angel or a fallen spirit, a demon of light or darkness. But whatever its nature, it rules, guards, keeps and controls the man, wielding the lower powers as instruments to its own issues.' The 'mortal instruments' are the same as 'each corporal agent' which Macbeth bends up to the terrible feat of Duncan's murder. Compare *Othello*, i. 3. 271, where Othello calls his eyes, 'My speculative and officed instruments.' The quartos read 'active' for 'officed.'

67, 68. *the state of man, Like to a little kingdom &c.* Compare Macbeth i. 3. 140:

'My thought, whose murder yet is but fantastical,
Shakes so my single state of man that function
Is smother'd in surmise.'

The idea of a man as a microcosm or little world occurs again in King Lear, iii. 1. 10:

'Strives in his little world of man to out-scorn
The to-and-fro-conflicting wind and rain.'

And in A Lover's Complaint, 7:

'Storming her world with sorrow's wind and rain.'

Again, 2 Henry IV, iv. 3. 118, of the virtues of sherris-sack: 'It illumineth the face, which as a beacon gives warning to all the rest of this little kingdom, man, to arm.' For 'state of man' the first folio has 'state of a man,' just as in Hamlet, ii. 2. 316: 'What a piece of work is a man!'

69. *The nature of an insurrection.* We should say, 'a kind of insurrection.' Compare 2 Henry IV, i. 1. 61:

'Yea, this man's brow, like to a title-leaf,
Foretells the nature of a tragic volume.'

70. *your brother Cassius.* Cassius had married Junia, Brutus' sister (North's Plutarch, ed. Skeat, p. 110), surnamed Tertia or Tertulla. She outlived her husband sixty-four years, and at her funeral in A.D. 22 the images of Brutus and Cassius were conspicuous by their absence, or as Tacitus (*Ann.* iii. 76) puts it, 'sed praefulgebant Cassius atque Brutus, eo ipso, quod effigies eorum non visebantur.'

72. *moe*, more. See note to As You Like It, iii. 2. 243 (Clar. Press ed.). In the Scotch dialect *ma* is used as the comparative of 'many' and *mair* (=more) as the comparative of 'much,' and a similar distinction appears at one time to have prevailed in English.

73. *their hats were pluck'd about their ears.* The same remark applies to this article of costume as to Cæsar's doublet (i. 2. 264). The Roman *pileus* was a close-fitting cap of felt without any brim; and the *petasus* was only worn to keep off the sun. Shakespeare dressed his Romans in the slonched hats of his own time. For 'pluck'd' in the sense of 'pulled down' see Winter's Tale, iv. 4. 665:

'Take your sweetheart's hat
And pluck it o'er your brows.'

75. *That*, so that. See i. 1. 46.

76. *favour*. See note on i. 2. 91.

77. *the faction*, the body of conspirators.

78. *Shamest thou? art thou ashamed?* In this intransitive sense 'shame' frequently occurs. For instance in Lucrece, 1084:

'But cloudy Lucrece shames herself to see.'

And Macbeth, ii. 2. 64:

'My hands are of your colour; but I shame
To wear a heart so white.'

The A. S. *sceamian* appears only to be used intransitively.

79. *evils*, evil things, mischiefs. In the plural the word is not abstract. Compare Lucrece, 1250 :

‘In men, as in a rough-grown grove, remain
Cave-keeping evils that obscurely sleep.’

And Measure for Measure, ii. 2. 172 :

‘Having waste ground enough,
Shall we desire to raze the sanctuary
And pitch our evils there?’

83. *For if thou path, thy native semblance on*, the reading of the second folio. The others have no comma at ‘path.’ If ‘path’ be the true reading, it must be used in the sense of ‘walk’ or ‘march’ openly, as in a frequented track, but there is no good instance given in which it so occurs. The French have *chemin* and *cheminer*, and the Italians *camina* and *caminare*. In Drayton (Polyolbion, Song, 2, l. 55, quoted by Steevens) we find ‘path’ as a verb used transitively with a cognate object :

‘Where from the neighbouring hills her passage Wey doth path.’
Steevens also gives from Drayton’s England’s Heroical Epistles, Duke Humfrey to Elinor Cobham, l. 91 :

‘Pathing young Henries vnadvised waies.’

This is sufficient evidence for the existence of ‘path’ as a verb, and it is therefore unnecessary to substitute for it ‘march’ as Pope does, or ‘pass’ or ‘walk’ or ‘parle,’ as others have suggested, or to read, as Coleridge was convinced we should read,

‘For if thou put thy native semblance on.’

84. *Erebus*. Compare The Merchant of Venice, v. i. 87 :

‘The motions of his spirit are dull as night,
And his affections dark as Erebus.’

Erebus was the third of the five divisions of the infernal regions.

85. *from prevention*, from being detected and frustrated. See iii. i. 19, and note on ‘prevent,’ ii. 1. 28.

86. *too bold upon your rest*, in intruding upon your rest. The same construction is found in Bacon’s Advancement of Learning, ii. 23. 6 (ed. Wright, p. 223), ‘Here is noted, that whereas men in wronging their best friends use to extenuate their fault, as if they mought presume or be bold upon them, it doth contrariwise indeed aggravate their fault.’

90. *and* (there is) *no man here*, a common ellipsis.

91. *every one doth wish*, &c. So in Plutarch’s Life of Brutus (ed. Skeat, p. 113) Cassius is made to say, ‘But at thy hands they specially require (as a due debt unto them) the taking away of the tyranny, being fully bent to suffer any extremity for thy sake, so that thou wilt shew thyself to be the man thou art taken for, and that they hope thou art.’

101. The conversation which follows is merely to fill up the time while Brutus and Cassius whisper together.

103. *you*. So spelt in the folios. See note on i. 2. 194.

104. *That fret the clouds*, that mark the clouds with interlacing lines like fretwork. Compare Hamlet, ii. 2. 313: 'This majestical roof fretted with golden fire'; that is, in which the stars form patterns like the fretwork of an embossed ceiling.

107. *growing on*, encroaching on. Compare As You Like It, i. 1. 90: 'Is it even so? begin you to grow upon me?'

108. *the youthful season of the year*, the 15th of March.

111. *as the Capitol*. It is worth remarking that the Tower, which would be the building in London most resembling the Capitol to Shakespeare's mind, was as nearly as possible due east of the Globe Theatre on Bankside. There is no reason to suppose that he troubled himself about the relative positions of Brutus's house and the Capitol, even if the site of the former were known.

112. *all over*, throughout the whole company, one after the other. With this sense of 'over' compare The Tempest, iii. 3. 103:

'But one fiend at a time,

I'll fight their legions o'er.'

114. *No, not an oath*. So Plutarch in his Life of Brutus (ed. Skeat, p. 114): 'Furthermore, the only name and great calling of Brutus did bring on the most of them to give consent to this conspiracy: who having never taken oaths together, nor taken or given any caution or assurance, nor binding themselves one to another by any religious oaths, they all kept the matter so secret to themselves, and could so cunningly handle it, that notwithstanding the gods did reveal it by manifest signs and tokens from above, and by predictions of sacrifices, yet all this would not be believed.'

Ib. if not the face of men, &c. To Brutus the faces of his fellow countrymen were as a book wherein he might read strange matters, their trouble of mind and the thoughts they did not dare to express. Misapprehending this very obvious meaning of the phrase, Warburton changed it to 'If that the fate of men.' Others would substitute 'faith' or 'faiths' for 'face.'

115. *sufferance*, suffering. So in Coriolanus, i. 1. 22: 'Our sufferance is a gain to them.' And Measure for Measure, iii. 1. 80:

'And the poor beetle, which we tread upon,

In corporal sufferance finds a pang as great

As when a giant dies.'

The word is used in a different sense in the present play, i. 3. 84.

Ib. the time's abuse, the wrongdoing which prevails in the present state of things. Compare 1 Henry IV, i. 2. 174: 'For the poor abuses of the time want countenance.' And for 'time' in this sense see Hamlet, i. 5. 188: 'The time is out of joint.' And Macbeth, i. 5. 64:

'To beguile the time,

Look like the time.'

116. *If these be motives weak.* The previous sentence is incomplete but intelligible. It naturally required to be followed by a negative, as for instance, 'If not the face of men &c., If these be not motives strong enough &c.,' but the negative idea is put into the word 'weak' instead of being directly expressed.

Ib. betimes, in good time, early. See iv. 3. 305.

117. *hence.* The verb of motion is frequently omitted with adverbs of direction. See ii. 2. 10.

Ib. his idle bed, his bed in which he lies idle. For this use of the adjective compare i. 2. 297.

118. *high-sighted tyranny*, tyranny with lofty looks. There seems to be an implied comparison of tyranny to an eagle or bird of prey, whose keen eye discovers its victim from the highest pitch of its flight. We have the same figure in the first scene of the play (l. 73 &c.), and although the primary meaning of 'high-sighted' may be 'proud, supercilious,' there is a secondary meaning in keeping with the comparison of tyranny to a bird of prey. That this comparison is intended, appears to me to be confirmed by the occurrence of the word 'range' which is technically used of hawks and falcons flying in search of game. Turbervile (*The Booke of Falconrie*, p. 23) says of eagles: 'In like sort they take other beastes, and sundry times doe roue and range abroad to beat and seaze on Goates, Kiddes, and Fawnes.'

119. *by lottery*, as if each man drew lots to determine his fate, no one knowing when his own turn would come. Steevens thinks there may be a reference to 'the custom of decimation, i. e. the selection by lot of every tenth soldier, in a general mutiny or punishment.' But the allusion is rather to the feeling of uncertainty and insecurity which capricious tyranny introduced into society.

Ib. these, these motives.

123. *What need we*, why need we? So in Antony and Cleopatra, v. 2. 317: 'What should I stay?' And Mark xiv. 63: 'What need we any further witnesses?'

123, 124. Compare Macbeth, i. 7. 25, 26:

'I have no spur

To prick the sides of my intent.'

124, 125. *what other bond* (need we) *Than secret Romans* (need) &c.

125. *secret Romans*, who will hold their tongues and not reveal a secret. Compare Romeo and Juliet, ii. 4. 208:

'Is your man secret? Did you ne'er hear say,

Two may keep counsel, putting one away?'

And Much Ado about Nothing, i. 1. 212: 'I can be secret as a dumb man.'

Ib. spoke. The two forms of the participle 'spoke' and 'spoken' are found as early as Chaucer and Gower. See note on *The Merchant of Venice*, iv. 1. 198 (Clar. Press ed.).

126. *palter*, quibble, equivocate, play with words. Compare Macbeth, v. 8. 20:

‘And be these juggling fiends no more believed
That palter with us in a double sense.’

And Coriolanus, iii. 1. 58:

‘This paltering
Becomes not Rome.’

The word also means to haggle in making a bargain, and hence generally to shuffle. Cotgrave (Fr. Dict.) has, ‘Harceler. To vex, harrie, turmoyle, hurrie; . . . also, to haggle, hucke, dodge, or paulter long in the buying of a commoditie.’ Again, more distinctly in Beaumont and Fletcher, *A King and no King*, iv. 3:

‘1 *Sw.* I say this must be granted.

2 *Sw.* Ay! give me the must again! Brother, you palter.’

129. *Swear*, used transitively, as in v. 3. 38, and Richard II, i. 3. 10:

‘Ask him his name and orderly proceed
To swear him in the justice of his cause.’

See also Exodus xiii. 19: ‘For he had straitly sworn the children of Israel’; that is, bound them to their promise by an oath.

Ib. *cautelous*, crafty, deceitful. Compare Coriolanus, iv. 1. 33:

‘Your son
Will or exceed the common or be caught
With cautelous baits and practice.’

‘Cautel’ in the sense of craft or deceit is found in Hamlet, i. 3. 15:

‘And now no soil nor cautel doth besmirch
The virtue of his will.’

Cotgrave gives both substantive and adjective: ‘Cauteleux: m. -euse, f. Cautelous, deceitfull, guilefull, craftie, cousening; full of sleights, wiles, fetches, reaches.’ ‘Cautelle: f. A wile, cautell, sleight; a craftie reach, or fetch, guilefull devise or endeuor; also, craft, subtiltie, trumperie, deceit, cousenage.’ In Beaumont and Fletcher’s *Elder Brother*, iv. 4, ‘cautelous’ is used in the sense of cautious, suspicious, in accordance with its derivation from the Latin *cautela*:

‘He is too prudent and too cautelous.’

The transition from caution to suspicion and from suspicion to craft and deceit is not very abrupt.

130. *carrions*, carcases; used with great contempt. See Henry V, iv. 2. 39, of the English army in France:

‘Yon island carrions, desperate of their bones,
Ill-favouredly become the morning field.’

131. *That*. See i. 3. 116.

133. *even*, unblemished, without a flaw. It is applied to virtue as denoting

the steady uniformity of its course, always maintaining the same high level. In this sense we find it in Henry VIII, iii. 1. 37 :

'My lords, I care not, so much I am happy
Above a number, if my actions
Were tried by every tongue, every eye saw 'em,
Envy and base opinion set against 'em,
I know my life so even.'

The opposite, 'uneven,' also occurs in a metaphorical sense in Romeo and Juliet, iv. 1. 5 :

'Uneven is the course, I like it not.'

134. *insuppressive*, that cannot be suppressed. Other adjectives ending in -ive which have a passive meaning are 'inexpressive' (As You Like It, iii. 2. 10); 'uncomprehensive,' that cannot be comprehended (Troilus and Cressida, iii. 3. 198); 'respective,' worthy of respect or regard (Two Gentlemen of Verona, iv. 4. 200); 'plausible,' worthy of being applauded (Hamlet, i. 4. 30).

136. *To think, &c.* By thinking, &c., the infinitive being used as a gerund. See Abbott, § 356. Or we may fill up the phrase thus: 'do not (so) stain . . . (as) To think, &c.' See note on iii. 1. 40, and for an instance of the omission of 'as' after a verb with 'so' compare Richard II, iv. 1. 21 :

'Shall I so much dishonour my fair stars,
On equal terms to give him chastisement?'

Ib. or . . . or, either . . . or. See quotation from Coriolanus in the note to l. 129 above, and Midsummer Night's Dream, ii. 1. 171 :

'The juice of it on sleeping eyelids laid
Will make or man or woman madly dote.'

Ib. *our cause or our performance*, the goodness of our resolve and the determined courage with which we will carry it out do not require to be fortified by an oath.

138. *Is guilty of a several bastardy*, each drop of blood in a man who breaks his promise is by participating in this breach of faith guilty of an act which proves it to be illegitimate.

144. See Plutarch's Life of Brutus (ed. Skeat, p. 114): 'For this cause they durst not acquaint Cicero with their conspiracy, although he was a man whom they loved dearly, and trusted best: for they were afraid that he being a coward by nature, and age also having increased his fear, he would quite turn and alter all their purpose, and quench the heat of their enterprise (the which specially required hot and earnest execution), seeking by persuasion to bring all things to such safety, as there should be no peril.'

145. The use of the word 'silver' suggests 'purchase' and 'buy' in the following lines.

Ib. *opinion, reputation.* Compare The Merchant of Venice, i. 1. 91 :

‘With purpose to be dress’d in an opinion
Of wisdom, gravity, profound conceit.’

And 1 Henry IV, iv. 1. 77:

‘It lends a lustre and more great opinion,
A larger dare to our great enterprise.’

148. *youths*. For the plural see note on i. 2. 42.

Ib. *no whit*, in no degree. It is the A. S. *ná wiht*, lit. no thing, nought, which is contracted into ‘not.’ See Sonnet, xxxiii. 13:

‘Yet him for this my love no whit disdaineth.’

Compare also 1 Samuel iii. 18: ‘Samuel told him every whit’; and 2 Corinthians xi. 5: ‘For I suppose I was not a whit behind the very chiefest apostles.’

150. *let us not break with him*, let us not communicate with him. Compare Macbeth, i. 7. 48:

‘What beast was’t, then,
That made you break this enterprise to me?’

And Antony and Cleopatra, i. 2. 184:

‘I shall break
The cause of our expedience to the queen.’

151, 152. Shakespeare had read Cicero’s character with consummate skill, ‘All men and all parties agreed that he could not be relied upon to lead, to co-operate, or to follow. In all the great enterprises of his party, he was left behind, except that which the nobles undertook against Catilina, in which they rather thrust him before them than engaged with him on terms of mutual support. When we read the vehement claims which Cicero put forth to the honour of association, however tardy, with the glories and dangers of Cæsar’s assassins, we should deem the conspirators guilty of a monstrous oversight in having neglected to enlist him in their design, were we not assured that he was not to be trusted as a confederate either for good or evil.’ (Merivale, History of the Romans under the Empire, iii. 187, 188.)

153. Casca is pliant in the hands of Cassius.

154. *but only*. Compare Measure for Measure, ii. 4. 5:

‘As if I did but only chew his name.’

And 3 Henry VI, iv. 2. 25:

‘For I intend but only to surprise him.’

One or other of the words is redundant. ‘But only’ = only, when no negative precedes; and is equivalent to ‘but,’ when preceded by a negative.

155. See the quotation from Plutarch’s Life of Antony in the Preface.

157. *we shall find of him*. We should now say ‘in him.’ Compare All’s Well that ends Well, i. 1. 7: ‘You shall find of the king a husband, madam.’ And The Merchant of Venice, iii. 5. 89:

‘Even such a husband
Hast thou of me as she is for a wife.’

Again, Pericles, iv. 1. 25 :

‘You have

A nurse of me.’

158. *A shrewd contriver*, a mischievous plotter. For ‘shrewd’ see the note on *As You Like It*, v. 4. 165 (Clar. Press ed.), and *Midsummer Night’s Dream*, ii. 1. 33. For ‘contriver’ see *As You Like It*, i. 1. 151 : ‘A secret and villanous contriver against me his natural brother.’ The verb occurs in this play ii. 3. 14, and *Midsummer Night’s Dream*, iii. 2. 196 :

‘Have you conspired, have you with these contrived

To bait me with this foul derision?’

164. *envy* is here used in the stronger sense, which once belonged to it, of ill will or hatred. See for instance *The Merchant of Venice*, iv. 1. 126 :

‘But no metal can,

No, not the hangman’s axe, bear half the keenness

Of thy sharp envy.’

And *Coriolanus*, iii. 3. 3 :

‘Enforce him with his envy to the people.’

169. *come by*, get, obtain possession of. So in l. 259, and *The Tempest*, ii. 1. 292 :

‘As thou got’st Milan,

I’ll come by Naples.’

175. *as subtle masters do*. Compare the dialogue of King John with Hubert (*King John*, iv. 2. 208, &c.).

176. *their servants*, the mortal instruments mentioned above, l. 66.

177. *after*. See i. 2. 76.

178. *envious*, dictated by hatred, malicious. See iii. 2. 174, and the note on ‘envy,’ l. 164, above.

180. *purgers*, healers of disease, cleansing the land from the malady of tyranny. *Macbeth* uses the same figure, v. 3. 52 :

‘Find her disease,

And purge it to a sound and pristine health.’

181. *for*, as for. So in *Midsummer Night’s Dream*, i. 1. 117 :

‘For you, fair *Hermia*, look you arm yourself

To fit your fancies to your father’s will.’

187. *take thought*, become melancholy, give way to sorrow. Compare Lyly’s *Euphues and his England* (ed. Arber), p. 272 : ‘The Ladies themselves, howsoever they looke, wil thus imagine, that if thou take thought for loue, thou art but a foole, if take it lightly, no true seruauunt.’ And for ‘thought’ alone in the sense of anxious thought, sorrow, melancholy, see *Hamlet*, iii. 1. 85 :

‘And thus the native hue of resolution

Is sicklied o’er with the pale cast of thought.’

And Antony and Cleopatra, iv. 6. 35, 36:

'If swift thought break it not, a swifter mean
Shall outstrike thought: but thought will do't, I feel.'

Enobarbus is here the speaker, as in the following dialogue with Cleopatra (Antony and Cleopatra, iii. 13. 1), in which 'think' is equivalent to 'take thought' in the present passage:

'Cleo. What shall we do, Enobarbus?

Eno.

Think, and die.'

188. *And that were much he should*, and that would be a great or hard thing for him to do. Compare, for this use of 'much,' The Tempest, i. 2. 252:

'Thou dost, and think'st it much to tread the ooze
Of the salt deep.'

And The Merchant of Venice, iii. 5. 44:

'It is much that the Moor should be more than reason.'

Again, 1 Henry VI, iv. 1. 192:

'Tis much when sceptres are in children's hands.'

189. Plutarch, in his Life of Antonius (ed. Skeat, p. 161), gives the following account of his habits: 'And on the other side, the noblemen (as Cicero saith) did not only mislike him, but also hate him for his naughty life: for they did abhor his banquets and drunken feasts he made at unseasonable times, and his extreme wasteful expenses upon vain light huswives; and then in the day-time he would sleep or walk out his drunkenness, thinking to wear away the fume of the abundance of wine which he had taken over night.'

190. *no fear*, no cause of fear, nothing formidable. In Plutarch, Trebonius is represented as averse to the proposal that Antony should be admitted into the confidence of the conspirators, but it is Brutus who will not consent to kill him.

192. *stricken*. Shakespeare uses the forms 'struck' (Winter's Tale, i. 2. 358), spelt variously thus and 'stroke,' 'strook,' and 'strooke'; 'strucken' (Julius Cæsar, ii. 2. 114, and the folios in Hamlet, iii. 2. 282); and 'stricken,' which is the reading of the 1603 quarto of Hamlet in the passage just quoted, and of the folios in Richard II, v. 1. 25:

'Which our profane hours here have stricken down.'

In the Authorised Version of the Bible 'struck' is the past tense, and 'stricken' the participle, which appears to be the earlier and better form.

194. *Whether*, a monosyllable, though not so printed in the folios, as in i. 1. 66.

195. *For he is superstitious grown of late*. 'Cæsar himself professed without reserve the principles of the unbelievers. The supreme pontiff of the commonwealth, the head of the college whence issued the decrees which declared the will of the gods, as inferred from the signs of the

heavens, the flight of birds and the entrails of victims, he made no scruple of asserting in the assembled senate that the immortality of the soul, the recognized foundation of all religion, was a vain chimera. Nor did he hesitate to defy the omens which the priests were especially appointed to observe. He decided to give battle at Munda in despite of the most adverse auspices, when the sacrificers assured him that no heart was found in the victim. "I will have better omens when I choose," was the scornful saying with which he reassured his veterans on another similar occasion. He was not deterred from engaging in his African campaign either by the fortunate name of his opponent Scipio, or by the unfavourable auspices which were studiously reported to him. Yet Cæsar, freethinker as he was, could not escape from the universal thralldom of superstition in which his contemporaries were held. We have seen him crawling on his knees up the steps of the Capitoline temple to appease the Nemesis which frowns upon human prosperity. When he stumbled at landing on the coast of Africa, he averted the evil omen with happy presence of mind, looking at the handful of soil he had grasped in his fall, and exclaiming, "Africa, thou art mine!" In a man who was consistent in his incredulity this might be deemed a trick to impose on the soldiers' imagination; but it assumes another meaning in the mouth of one who never mounted a carriage without muttering a private charm. Before the battle of Pharsalia Cæsar had addressed a prayer to the gods whom he denied in the senate, and derided in the company of his literary friends. He appealed to the divine omens when he was about to pass the Rubicon. He carried about with him in Africa a certain Cornelius Salutio, a man of no personal distinction, to neutralize, as he hoped, the good fortune of the Corneli in the opposite ranks.' (Merivale, *History of the Romans under the Empire*, ii. 446, 447.)

196. *from*, different from, contrary to. See i. 3. 35.

Ib. the main opinion, the strong and confident opinion. Compare Henry VIII, iv. 1. 31:

'By the main assent

Of all these karned men she was divorced.'

In *Troilus and Cressida*, i. 3. 373, 'our main opinion' signifies our general reputation, the estimation in which we are held by others.

197. *fantasy*, imagination; the earlier form of 'fancy.'

Ib. ceremonies, religious observances, or outward tokens to which a religious sense was given. The word is here used, as in ii. 2. 14, of signs and portents. Calpurnia there says:

'Cæsar, I never stood on ceremonies,

Yet now they fright me';

and she then describes the prodigies which had been observed in the night.

198. *these apparent prodigies*, these prodigies which have appeared, which are manifest to all. Compare *Richard II*, i. 1. 13:

‘On some apparent danger seen in him,’ where it does not signify ‘some seeming danger,’ as the modern usage of ‘apparent’ would imply, but some danger which had shewn itself in him.

200. *augurers*, augurs, soothsayers: formed from the verb to augur. So in *Coriolanus*, ii. 1. 1: ‘The augurer tells me we shall have news to-night.’

204. *That unicorns*, &c. In Topsell’s *History of Beasts*, p. 557 (ed. 1658) we read of the unicorn: ‘He is an enemy to the Lions, wherefore as soon as ever a Lion seeth a Unicorn, he runneth to a tree for succour, that so when the Unicorn maketh force at him, he may not only avoid his horn, but also destroy him; for the Unicorn in the swiftness of his course runneth against the tree, wherein his sharp horn sticketh fast, that when the Lion seeth the Unicorn fastened by the horn, without all danger he falleth upon him and killeth him.’ Steevens quotes from Spenser, *Fairy Queen*, ii. 5 [10]:

‘Like as a Lyon, whose imperiall powre
A prowde rebellious Unicorn defyes,
T’ avoide the rash assault and wrathful stowre
Of his fiers foe, him to a tree applies,
And when him ronning in full course he spies,
He slips aside; the whiles that furious beast,
His precious horne, sought of his enemyes,
Strikes in the stocke, ne thence can be releast,
But to the mighty victor yields a bounteous feast.’

And from Chapman’s *Bussy D’Ambois* [Works, ii. 25]:

‘As I once did see
In my yong trauels through Armenia,
An angrie Vnicorne in his full carier
Charge with too swift a foot a Jeweller
That watcht him for the Treasure of his browe;
And ere he could get shelter of a tree,
Naile him with his rich Antler to the Earth.’

205. *And bears with glasses*. Compare Batman vppon Bartholome (ed. 1582), fol. 384 b, of the bear: ‘And when he is taken he is made blinde with a bright basin, and bound with chaynes, and compelled to playe.’ This however probably refers to the actual blinding of the bear. The original Latin has ‘*pelvis ardentis aspectu excecatur*.’

Ib. elephants with holes. ‘In Africk,’ says Pliny (trans. Holland, viii. 8) of the elephants, ‘they catch them in great ditches which they make for that purpose; into which, if one of them chance to wander astray from his fellowes, all the rest immediatly come to succor him.’ For an account of this manner of catching elephants and of taking leopards by means of looking-glasses, see Somerville’s *Chase*, Book iii. 261–307.

206. *toils*, nets, snares. See *Hamlet*, iii. 2. 362: ‘Why do you go about

to recover the wind of me, as if you would drive me into a toil?' And Antony and Cleopatra, v. 2. 351 :

'As she would catch another Antony
In her strong toil of grace.'

212. *there* must mean at Cæsar's house.

215. *Caius Ligarius*. See quotation from Plutarch in the Preface.

Ib. doth bear Cæsar hard. See i. 2. 311.

218. *by him*, by his house.

219. *reasons*. Dyce reads 'reason,' considering that the phrase is not used here as in Antony's speech, iii. 1. 222.

220. *I'll fashion him*, I will shape him to our purposes. See ii. 1. 30.

224. *fresh and merrily*. When two adverbs are thus joined it is not uncommon to find that one only has the adverbial termination. Compare Love's Labour's Lost, v. 2. 841 :

'I'll serve thee true and faithfully till then.'

And Richard II, i. 3. 3 :

'The Duke of Norfolk, sprightly and bold.'

225. *Let not our looks put on our purposes*, but rather disguise them. For 'put on' in this metaphorical sense see i. 2. 297, i. 3. 60. Brutus himself followed the counsel which he gave to others. 'When he was out of his house, he did so frame and fashion his countenance and looks that no man could discern he had anything to trouble his mind' (Plutarch, ed. Skeat, p. 115).

227. *formal constancy*, disguised self-possession.

230. *honey-heavy dew*. The folios print 'hony-heavy-Dew,' for which Mr. Collier substitutes 'heavy honey-dew.'

231. *no figures*, imaginary forms. Compare Merry Wives of Windsor iv. 2. 231 : 'If it be but to scrape the figures out of your husband's brains.'

Ib. fantasies, products of fantasy or fancy. See above, l. 197, and Midsummer Night's Dream, ii. 1. 258 :

'And make her full of hateful fantasies.'

237. *You've*. The folios contract the words thus, 'Y'have.'

Ib. ungently, unkindly.

238. *Stole*. Elsewhere in Shakespeare the form of the participle is 'stolen.' Compare 'spoke' and 'spoken' (note to l. 125), and see Abbott, § 343.

Ib. yesternight, last night. We keep 'yesterday' but have lost in ordinary language its counterpart. See Hamlet, i. 2. 189 :

'My lord, I think I saw him yesternight.'

And Genesis xxxi. 29 : 'But the God of your father spake unto me yesternight.'

240. *with your arms across*, with your arms folded ; the attitude of one absorbed in thought and melancholy. Compare Lucrece, 1662 :

'With sad set eyes and wretched arms across.'

And Titus Andronicus, ii. 3. 4:

‘Marcus, unknit that sorrow-wreathen knot.’

245. *Yet . . . yet*, Still . . . still.

246. *wafture*, waving. The folios read ‘wafter’; with which compare ‘rounder’ for ‘roundure’ in King John, ii. 1. 259. The verb ‘waft’ = wave, beckon, occurs several times. Compare Hamlet, i. 4. 61, where the folios read:

‘It wafts you to a more removed ground’;

and i. 4. 78, where they have ‘It wafts me still.’ The quartos in both cases read ‘waves.’ See also Timon of Athens, i. 1. 70:

‘Whom Fortune with her ivory hand wafts to her.’

251. *sometime*, at some time or other, at times. Compare All’s Well that Ends Well, v. 3. 179:

‘My lord, this is a fond and desperate creature,

Whom sometime I have laugh’d with.’

The phrase ‘at some time’ occurs i. 2. 139.

254. *condition*, disposition. Compare The Merchant of Venice, i. 2. 143: ‘If he have the condition of a saint and the complexion of a devil, I had rather he should shrive me than wive me.’ And King Lear, iv. 3. 35:

‘It is the stars,

The stars above us, govern our conditions.’

255. *Dear my lord*. For this transposition, the possessive pronoun being unemphatic and almost forming one word with the noun following, compare The Tempest, iv. 1. 204:

‘Good my lord, give me thy favour still.’

And see Abbott, § 13.

259. *to come by it*. See l. 169, and Plutarch’s Life of Cæsar (ed. Skeat, p. 79): ‘Yet was not this the worst: for besides he had no store of money, neither could tell how to come by victuals.’

261. *physical*, salutary, medicinal. Compare Coriolanus, i. 5. 19:

‘The blood I drop is rather physical

Than dangerous to me.’

262. *unbraced*. See i. 3. 48.

263. *dank*, wet, damp, with which it is etymologically connected (compare ‘wrinkle’ and ‘wrimple’). So Lucrece, 1130:

‘As the dank earth weeps at thy languishment.’

And Midsummer Night’s Dream, ii. 2. 75:

‘On the dank and dirty ground.’

The later folios read ‘darke’ or ‘dark.’

266. *rheumy*. See note on Midsummer Night’s Dream, ii. 1. 105; ‘That rheumatic diseases do abound’: where it is shewn that ‘rheumatic’ was not restricted in sense as it is now to one particular form of disease, but denoted all affections of the mucous membrane, such as catarrhs and colds.

268. *offence*, cause of harm or injury; 'sick offence' is a cause of harmful malady.

271. *I charm you*, I appeal to you by charms, as enchanters call upon spirits to answer them; I conjure you. Compare Lucrece, 1681:

'And for my sake, when I might charm thee so
For she that was thy Lucrece, now attend me.'

In the following passage 'to charm' is to call forth as by a charm; Cymbeline, i. 6. 117:

'But 'tis your graces
That from my mutest conscience to my tongue
Charms this report out.'

275. *heavy*, sad, sorrowful. Compare Sonnet, xlv. 14:

'Receiving nought by elements so slow
But heavy tears, badges of either's woe.'

And the Prayer Book Version of Psalm xliii. 5: 'Why art thou so heavy, O my soul?'

279. *if you were gentle Brutus*. Staunton points 'if you were gentle, Brutus'; but Portia plays upon the words of Brutus, who had just called her 'gentle Portia.'

283. *in sort*, in a certain manner, in some degree, not fully. We find the forms of the phrase 'in some sort,' and 'in a sort,' also in Shakespeare.

Ib. or limitation, or with certain restrictions.

286. *in the suburbs*, and not in the heart of the city. Portia claims the freedom of one who is a full citizen. Nares remarks, quoting Measure for Measure, i. 2. 98, that the suburbs were 'the resort of disorderly persons in fortified towns, and in London also.' Of such women says Gosson (The Schoole of Abuse, p. 36, ed. Arber), they 'either couch themselves in Allyes, or blind Lanes, or take sanctuary in fryeries, or live a mile from the Cittie like Venus nunnies in a Cloyster at Newington, Ratcliffe, Islington, Hogsdon, or some such place.'

295. *A woman well reputed, Cato's daughter*. Compare The Merchant of Venice, i. 1. 166:

'Her name is Portia, nothing undervalued
To Cato's daughter, Brutus' Portia.'

Warburton very unnecessarily changed the punctuation to 'A woman well reputed Cato's daughter,' connecting 'well-reputed' with Cato.

299. *have made strong proof of my constancy*, have put my firmness to a severe test. Compare, for this sense of 'proof,' Othello, v. 1. 26:

'That thrust had been my enemy indeed,
But that my coat is better than thou know'st;
I will make proof of thine.'

See also the quotation from Plutarch in the Preface.

305. *thy bosom*, used metaphorically, as in v. 1. 7, and *Midsummer Night's Dream*, i. 1. 216:

'Emptying our bosoms of their counsel sweet.'

307. *all my engagements*, all that I have engaged or pledged myself to do.

Ib. construe, interpret, explain. See i. 2. 45, i. 3. 34. In all these passages the spelling of the folios is 'construe,' but we frequently find 'conster,' which probably represents a common pronunciation.

308. *the charactery*, the written characters. Compare *Merry Wives of Windsor*, v. 5. 77:

'Fairies use flowers for their charactery.'

309. *who's that knocks?* The relative is omitted, as is frequently the case. Compare *Richard II*, ii. 2. 128:

'Besides, our nearness to the king in love

Is near the hate of those love not the king.'

See Abbott, § 244.

310. In *Plutarch* it is Brutus who visits Ligarius.

311. *Caius Ligarius*. See l. 215, and the extract from *Plutarch* in the Preface.

312. *how?* an expression of surprise or impatience. Compare *King Lear*, i. 1. 96, and *Othello*, iii. 4. 84:

'Des. It is not lost; but what an if it were?

Oth. How!'

313. *Vouchsafe*, condescend to accept. So in *King John*, iii. 1. 294:

'Upon which better part our prayers come in,

If thou vouchsafe them.'

And *Timon of Athens*, i. 1. 152:

'Vouchsafe my labour, and long live your lordship!'

314. *chose*, chosen. Compare 'spoke,' ii. 1. 125, Abbott, § 343, and *Coriolanus*, ii. 3. 222:

'They have chose a consul that will from them take
Their liberties.'

315. *To wear a kerchief*. Malone quotes from Fuller's *Worthies*, Cheshire, p. 180: 'If this county hath bred no writers in that faculty [physic], the wonder is the less, if it be true what I read, that if any there be sick, they make him a posset, and tye a kerchief on his head, and if that will not mend him, then God be merciful to him.'

321. *I here discard my sickness*. He pulls off his kerchief. Compare *Othello*, iii. 3. 286 &c., and *Northumberland's* speech, 2 *Henry IV*, i. 1. 145-149:

'Hence, therefore, thou nice crutch!

A scaly gauntlet now with joints of steel

Must glove this hand: and hence, thou sickly quoil!

Thou art a guard too wanton for the head

Which princes, flesh'd with conquest, aim to hit.'

323. *like an exorcist*. The accent is on the first syllable, as in *All's Well that Ends Well*, v. 3. 305 :

‘Is there no exorcist
Beguiles the truer office of mine eyes?’

Shakespeare used the word of one who raises spirits. It generally signifies one who drives them out.

324. *My mortified spirit*, my spirit that was dead in me, insensible to feeling. Compare *Macbeth*, v. 2. 5 :

‘For their dear causes
Would to the bleeding and the grim alarm
Excite the mortified man.’

And *Henry V*, i. 1. 26 :

‘The breath no sooner left his father’s body,
But that his wildness, mortified in him,
Seem’d to die too.’

Again, *King Lear*, ii. 3. 15 :

‘Strike in their numb’d and mortified bare arms
Pins, wooden pricks, nails, sprigs of rosemary.’

326. *What’s to do?* We should say ‘What’s to be done?’ Compare *The Tempest*, iii. 2. 106 :

‘And that most deeply to consider is
The beauty of his daughter.’

And iv. 3. 227 of this play :

‘There is no more to say.’

See note on ii. 2. 119.

327. *whole*, sound, healthy. ‘To make whole’ = to heal. Compare *Antony and Cleopatra*, iv. 8. 11 :

‘Whilst they with joyful tears
Wash the congealment from your wounds, and kiss
The honour’d gashes whole.’

And *King John*, i. 1. 35 :

‘This might have been prevented and made whole
With very easy arguments of love.’

See also the narrative of the man with the withered hand, *Matthew* xii. 13 : ‘And he stretched it forth ; and it was restored whole as the other.’ And *Job* v. 18 : ‘He woundeth, and his hands make whole.’ ‘Whole’ is connected with *heal*, *health*, and the German *heil*.

331. *To whom*, that is, to him to whom. As we had in l. 309 an instance of the relative absorbed in the demonstrative, we have here an example of the contrary. Professor Craik first removed the comma at ‘going’ which stands in the folios. If the folio reading be retained, we must take ‘To whom it must be done’ as a repetition of ‘What it is’ in l. 329.

Ib. *Set on your foot*. See i. 3. 119, and compare a similar phrase in

Plutarch's Life of Coriolanus (ed. Skeat, p. 15) : 'Now Martius, following this custom, shewed many wounds and cuts upon his body, which he had received in seventeen years' service at the wars, and in many sundry battles, being ever the foremost man that did set out feet to fight.'

Scene II.

The stage direction in the folios is 'Thunder & Lightning. Enter Iulius Cæsar in his Night-gowne'; that is, in his dressing-gown. See Macbeth, ii. 2. 70.

1. See quotation from Plutarch in the Preface.

Ib. *Nor heaven nor earth have been* &c. In other cases where 'Nor . . . nor' = neither . . . nor, they are followed by a singular verb. For instance, Love's Labour's Lost, v. 2. 346 :

'Nor God, nor I, delights in perjured men.'

Winter's Tale, i. 2. 360 :

'But since

Nor brass nor stone nor parchment bears not one.'

Hamlet, ii. 2. 6 :

'Sith nor the exterior nor the inward man

Resembles what it was.'

On the other hand the plural occurs in Sonnet, cxli. 7 :

'Nor tender feeling, to base touches prone,

Nor taste, nor smell, desire to be invited

To any sensual feast with thee alone.'

5. *present*, instant, immediate. Compare Measure for Measure, ii. 4. 152 :

'Sign me a present pardon for my brother.'

6. *success*, here, and in v. 3. 66, denotes good fortune; but in many cases it is a colourless word, signifying merely 'issue, result,' which has to be qualified by some adjective, as good or ill.

10. *shall forth*. For the omission of the verb of motion, compare iii. 1. 218, 237, 292.

13. *I never stood on ceremonies*, I never attached importance to outward religious signs or omens. See notes on 'ceremonies' in i. 1. 66, and ii. 1. 197.

16. *Recounts*. The relative is omitted, as in ii. 1. 309.

Ib. *the watch*. Shakespeare was thinking of his own London, not of ancient Rome, where the night watchmen were not established before the time of Augustus.

18. Compare Hamlet, i. 1. 113 &c. :

'In the most high and palmy state of Rome,

A little ere the mighty Julius fell,

The graves stood tenantless, and the sheeted dead

Did squeak and gibber in the Roman streets.'

19. *fought*. The folios have 'fight,' and it may have been so written by Shakespeare; Calpurnia realising what had been reported to her as if it were then present to her mind. In *The Tempest*, i. 2. 148, in the middle of a description there is a similar change from a past tense to a present. I quote from the first folio :

'Bore vs some Leagues to Sea, where they prepared
A rotten carkasse of a Butt, not rigg'd,
Nor tackle, sayle, nor mast, the very rats
Instinctiue haue quit it.'

21. *drizzled blood*. 'Dews of blood' are mentioned in *Hamlet*, i. 1. 117, as among the portents which preceded Cæsar's death.

22. *hurled*, clashed ; an imitative word describing the crash and din of a conflict. 'Hurling' occurs in *As You Like It*, iv. 3. 132, of the noise of the struggle between Orlando and the lioness :

'In which hurling

From miserable slumber I awaked.'

'Hurle' and 'Hurling' are used in much the same sense. Palsgrave (*Lesclarcissement de la Langue Francoyse*) gives, 'I hurle, I make a noyse as the wynde dothe. *Ie bruys.*' And in Plutarch's *Life of Cæsar* (ed. Skeat, p. 82) ; 'For the common hurling of all the soldiers that run together, is unto them as a box on the ear that sets men on fire.' Compare the later Wickliffite Version of Mark ix. 17 : 'And where euer he takith hym, he hurtlith hym doun'; where other readings are 'hurtith' or 'hurlith.' And Acts xxvii. 41 : 'Thei hurtliden the schip.' Again, Chaucer, *Canterbury Tales*, l. 2618 :

'He feyneth on his foot with a tronchoun,
And him hurteleth with his hors adoun.'

23. *Horses did neigh*. The first folio has 'do neigh,' See l. 19. Among the portents which foreboded Duncan's murder was his horses' breaking wild and eating each other. See *Macbeth*, ii. 4. 14 &c.

24. *squeal*. See the quotation from *Hamlet* given above. That ghosts had thin and squeaking voices was a belief in the time of Homer, who compares the noise of the souls of the suitors whom Hermes conducted to Hades to the noise of a string of bats when disturbed in a cave (*Odyss.* xxiv.). Compare Horace, Sat. i. 8. 41 :

'Quo pacto alterna loquentes

Umbræ cum Sagana resonarint triste et acutum.'

And Virgil, *Æneid*, vi. 491, of the shades which Æneas saw :

'Pars tollere vocem

Exiguam.'

25. *use*, usage, custom. Compare *Macbeth*, i. 3. 137 :

'And make my seated heart knock at my ribs
Against the use of nature.'

And *The Merchant of Venice*, iv. 1. 268, of Fortune :

‘It is still her use

To let the wretched man outlive his wealth.’

31. *blaze forth*, proclaim: from the Anglo-Saxon *blæsan*, to blow, to proclaim as if with a trumpet. Here the word is designedly used with a reference to its other meaning, for among the portents observed were comets or blazing stars. So in *Venus and Adonis*, 219:

‘Red cheeks and fiery eyes blaze forth her wrong.’

Compare *Romeo and Juliet*, iii. 3. 151:

‘Till we can find a time

To blaze your marriage.’

Ib. the death of princes. Compare 1 *Henry VI*, i. 1. 1-5:

‘Hung be the heavens with black, yield day to night!

Comets, importing change of times and states,

Brandish your crystal tresses in the sky,

And with them scourge the bad revolting stars,

That have consented unto Henry’s death!’

Malone quotes from the Earl of Northampton’s *Defensative* against the Poison of supposed Prophecies, 1583: ‘Next to the shaddowes and pretences of experience, which haue been mette withall at large, they seeme to brag most of the strange euent which follow (for the most part) after blazing Starres; as if they were the Summoners of God, to call Princes to the seate of iudgement. . . . But the surest way to shake their painted bulwarke of experience, is by making plaine, that neyther Priuces alwayes dye when Comets blaze, nor Comets cuer blaze when Princes dye’ (fol. 73, 74, ed. 1620). The comet of 1456 was believed to foretell the death of Hunyadi János, the great captain of Hungary, who died on Aug. 11 in that year. For other instances in which the appearance of a comet coincided with the death of a prince, see Guillemin’s *World of Comets* (ed. Glaisher), pp. 18, 19.

32. *Cowards die many times*, &c. See Plutarch, *Life of Cæsar* (ed. Skeat, p. 91): ‘When some of his friends did counsel him to have a guard for the safety of his person, and some also did offer themselves to serve him, he would neuer consent to it, but said: It was better to die once, than always to be afraid of death.’

Ib. deaths. For this use of the plural, see i. 2. 42.

33. *taste of death.* A Biblical expression: see *Matthew* xvi. 28 and other passages. Compare *Richard II*, iii. 2. 176:

‘I live with bread like you, feel want,

Taste grief.’

And *Henry V*, iv. 7. 68:

‘And not a man of them that we shall take

Shall taste our mercy.’

37. *augurers.* See ii. 1. 200.

39. See quotation from Plutarch in the Preface.

42, 43. *should . . . should.* We should now use 'would' in place of the first 'should.' Compare *The Merchant of Venice*, i. 2. 100, 101: 'You should refuse to perform your father's will, if you should refuse to accept him.' See Abbott, § 322.

46. *We are.* The folios have 'We heare' or 'We hear,' which Theoba'd changed to 'We were.' Capell adopted the reading in the text.

67. *afear'd*, afraid, which is substituted for it in the fourth folio. Both forms were used in Shakespeare's time indifferently. For instance in *Love's Labour's Lost*, v. 2. 582: 'A conqueror and afear'd to speak I' The quartos read 'afear'd,' the folios 'afraid.'

75. *stays me*, makes me stay, detains me. Compare *As You Like It*, i. 1. 8: 'For my part, he keeps me rustically at home, or, to speak more properly, stays me here at home unkept.'

76. *to night*, used of the night just past, as in *The Merchant of Venice*, ii. 5. 18:

'There is some ill a-brewing towards my rest,
For I did dream of money-bags to-night.'

Ib. statuë. A trisyllable, as in iii. 2. 186, and *Richard III*, iii. 7. 25:

'But like dumb statuës or breathing stones.'

In order to mark the trisyllable, the word is by Dyce and other modern editors printed 'statua'; but although this form is of frequent occurrence in Bacon, and no doubt represents the pronunciation in some instances, it does not occur in the early copies of Shakespeare. I have therefore adopted the form 'statuë' to mark the pronunciation without departing from the spelling. In line 85 below, the word is a disyllable and spelt 'statue.' Chaucer has 'statu' and 'statue,' and the latter appears to have been the recognised form of the word. But in Bacon's *Advancement of Learning* (1605) there are several instances of 'statua,' with a plural 'statuaes,' as if it were still regarded as a foreign word. For example (*Book I. 8. § 6*, p. 72, *Clar. Press. ed.*): 'It is not possible to have the true pictures or statuaes of Cyrus, Alexander, Cæsar, no nor of the kings or great personages of much later years.' And again, p. 85: 'Without which (i.e. literary history) the history of the world seemeth to me to be as the statua of Polyphenus with his eye out.' See my *Glossary to Bacon's Essays* for other references. It appears that at the beginning of the 17th century the spelling 'statua' was a novelty, and it may have been introduced, as Nares suggests, because 'statue' was frequently used for 'picture.'

80. To mend the metre Capell omitted 'and,' but this would throw the accent on the first syllable of 'portents,' whereas in Shakespeare it is always on the last. For instance, in *1 Henry IV*, v. 1. 20:

'A prodigy of fear and a portent.'

81. *And evils imminent.* Hammer substituted 'Of' for 'And.'

89. *tinctures*, &c. Malone compares iii. 2. 131. Steevens adds, 'At the

execution of several of our ancient nobility, martyrs, &c., we are told that handkerchiefs were tintured with their blood, and preserved as affectionate or salutary memorials of the deceased.' Technically, 'tinctures' are the metals, colours, and furs of heraldry.

Ib. *cognizance* is an heraldic term signifying a distinguishing badge or device. The Romans would wear their handkerchiefs dipped in Cæsar's blood as badges to indicate that they were his followers. Compare 1 Henry VI, ii. 4. 108:

'This pale and angry rose,
As cognizance of my blood-drinking hate,
Will I for ever and my faction wear.'

In the present passage the word is plural. Compare 'sense' in Macbeth, v. 1. 29, where the folios read,

'I but their sense are shut.'

And Sonnet, cxii. 10:

'My adder's sense
To critic and to flatterer stopped are.'

So 'balance' in The Merchant of Venice, iv. 1. 255:

'Are there balance here to weigh
The flesh?'

93. *And know it now.* 'And' is here used as equivalent to 'And therefore,' as in The Tempest, i. 2. 186:

'Tis a good dullness
And give it way.'

Ib. *concluded*, resolved. Compare Lucrece, 1850:

'They did conclude to bear dead Lucrece thence.'

And 1 Henry VI, v. 5. 77:

'Then yield, my lords; and here conclude with me
That Margaret shall be queen, and none but she.'

96. *a mock*, a taunt, derisive speech. Compare Troilus and Cressida, iv. 5. 291:

'O sir, to such as boasting show their scars
A mock is due.'

97. *Apt to be render'd*, suitable, and therefore likely, to be given as a retort. For 'apt' in this sense, which has now become common, see Much Ado about Nothing, ii. 1. 213: 'The prince's fool! Ha? It may be I go under that title because I am merry. Yea, but so I am apt to do myself wrong: I am not so reputed.'

98, 99. Compare Bacon, Essay of Friendship (ed. Wright, p. 108): 'With Iulius Cæsar, Decimus Brutus had obtained that Interest, as he set him downe, in his Testament, for Heire in Remainder, after his Nephew. And this was the Man, that had power with him, to draw him forth to his death. For when Cæsar would have discharged the Senate, in regard of

some ill Presages, and specially a Dreame of Calpurnia; This Man lifted him gently by the Arme, out of his Chaire, telling him, he hoped he would not dismisse the Senate, till his wife had dreamt a better Dreame.'

102. *for my dear dear love.* The adjective is repeated for emphasis. Compare Richard II, i. 1. 176:

'My dear dear lord,
The purest treasure mortal times afford
Is spotless reputation.'

And The Merchant of Venice, iii. 2. 61:

'With much much more dismay
I view the fight than thou that makest the fray.'

103. *To your proceeding*, your course of conduct, your career. The plural 'proceedings' is used in the same sense. Delius understands the phrase as signifying 'for your advantage,' and regards it as dependent on 'tell you this.' But it is clearly connected with what precedes, and Decius' love to Cæsar's proceeding is the interest which he affects to take in his career or in the line of action which he is then following. Professor Craik, following Warburton, interprets 'to your proceeding' by 'to your advancement'; but I do not know of an example of this sense of the word.

104. *And reason to my love is liable*, my reason is subject to and under the control of my love, and I have spoken more freely than was becoming. Compare, for this sense of 'liable,' i. 2. 199, and King John, ii. 1. 490:

'And all that we upon this side the sea,
Except this city now by us besieged,
Find liable to our crown and dignity.'

108. *Publius*, if the same, is called in iv. 1. 5, Mark Antony's sister's son.

110. *are you stirr'd*, are you astir? or stirring?

114. *strucken*. See note on ii. 1. 192.

116. *o' nights*. The folios have 'a-nights.'

119. *I am to blame*, I am blameable, worthy to be blamed. In the same way, in the phrase 'to be to seek' = to be at a loss, 'to seek' has come to have almost an adjectival sense. For similar instances of the infinitive active used where we should employ the passive, see i. 3. 39: 'This sky is not to walk in'; that is, is not (for any one) to walk in. Again, Othello, i. 2. 19: 'Tis yet to know'; that is, it is yet (for you) to know. And As You Like It, i. 2. 121: 'For the best is yet to do.' In the case of the phrase under consideration it appears that 'to blame' being regarded as equivalent to the adjective 'blameworthy,' it is frequently spelt 'too blame,' especially when preceded by 'much,' and this led to the strange compound in i Henry IV, iii. 1. 177:

'In faith, my lord, you are too wilful blame.'

121. *hour's*, a disyllable, as in Love's Labour's Lost, ii. 1. 68:

‘But a merrier man,
Within the limit of becoming mirth,
I never spent an hour’s talk withal.’

In the same way ‘fire,’ ‘year,’ and similar words are used as monosyllables or disyllables according to the requirements of the metre.

124. The ‘Aside’ in this speech and in that of Brutus, l. 128, is not marked in the old copies.

128. *That every like, &c.* that all things which resemble each other are not the same. Brutus, playing upon Cæsar’s words ‘like friends,’ is touched with some compunction at the contrast between the real and the professed feelings of the conspirators towards him.

129. *yearns*, grieves; literally, shudders. The first folio has ‘earnes’ here and ‘erne’ in Henry V, ii. 3. 3, 6, where the verb is intransitive. In other passages where it is transitive it has ‘yern,’ as in Merry Wives of Windsor, iii. 5. 45, Richard II, v. 5. 76, and ‘yernes’ in Henry V, iv. 3. 26. But in Richard II the early quartos read ‘ernd.’ The radical idea of the word, according to Mr. Wedgwood, is ‘to shiver with desire or other emotion.’ Cotgrave (Fr. Dict.) gives, ‘Frissonner. To tremble, quake, shrug, shiver, didder, shudder, earne, through cold, or feare.’ And ‘Se Herisser. His haire to stare; also, to shiver, or yearne, through feare.’ Closely connected with this notion of shivering or shuddering is that of curdling, which appears in the word ‘Yearn’ as used in the north of England. In Brockett’s Glossary, we find, ‘Yearn. To coagulate milk,’ and ‘Yearning’ is explained as ‘Cheese rennet.’ Of these two words, ‘Earn’ and ‘earning’ are given as various forms. See Atkinson’s Cleveland Glossary, and Ray’s North Country Words. For the two forms, compare ‘ean’ and ‘yea,’ ‘ere’ and ‘yer,’ ‘earth’ and ‘yearth,’ ‘Edward’ and ‘Yedward,’ and even ‘eels’ and ‘yeels.’ On the other hand, Diefenbach (Vergleichendes Wörterbuch der Gothischen Sprache, i. 68) compares the Old English *earne*, to long, and *earn*, to compassionate, with the Gothic *arms*, poor, miserable (Germ. *arm*, A. S. *earm*), whence *arman*, to pity. He points out that in Middle High German *arn* and *arm* are interchangeable forms. Mr. Skeat (The Academy, xi. 251, &c.), following Diefenbach, maintains the connexion of ‘earn’ and ‘yearn,’ as they are used by Shakespeare, with the Middle English *ermen*, to grieve, which is the A. S. *yrman* (intransitive). Whatever the etymology of the word may be, it is clear that in Shakespeare’s time and throughout the 17th century it signified to stir with strong emotion, whether of fear or compassion. This is evident from the manner in which it is used in the Authorised Version: as—for instance in Genesis xliii. 30, of Joseph it is said, ‘his bowels did yearn upon his brother.’ It is worth while also to remark that in the Anglo-Saxon Version of Psalm cii. 4 (ed. Spelman), *eornung* represents the Latin *misericordia*. This however requires verification with the original MS. It is pos-

sible that *earnung* may be a variety of *earmung*, although the latter is not known to exist. We do however find 'emyng' in the sense of compassion in King Alisander, 1525. On the whole it appears that there are three words included in the same form 'yearn.' The first, signifying 'to desire,' is from A. S. *giran*, or *geornian*, and with this we have nothing to do. The second is to shiver or shudder with emotion, whether of compassion or fear. And the third is 'to curdle,' a sense which lingers in the Northern dialects of England. This is probably the A. S. *yrnan*, to run; for we find *gerinnen* signifies curdled. The two latter have the alternative form 'earn,' which was also adopted by Spenser to represent 'yearn,' to desire, but, like many other of his archaisms, was adopted in error. There is possibly a connexion between the second and third, but the evidence at present for identifying 'yearn' or 'earn' with A. S. *yrnian* or *yrman*, and the Middle English *ermen* appears to be insufficient.

Scene III.

The Stage direction 'reading a paper' was added by Rowe.

6. *beest*. See note iv. 3. 102, and on The Tempest, ii. 2. 104 (91, Clar. Press ed.).

Ib. you. Rowe substituted 'thee.'

Ib. security, false confidence, carelessness, unguardedness. Compare Richard II, iii. 2. 34:

'Whilst Bolingbroke, through our security,
Grows strong and great in substance and in power.

And Macbeth, iii. 5. 32:

'And you all know, security
Is mortal's chiefest enemy.'

For 'secure' in the sense of 'unguarded,' see Hamlet, i. 5. 61:

'Upon my secure hour thy uncle stole.'

7. *gives way to conspiracy*, allows it to have its course. So in iv. 3. 39, and 2 Henry IV, v. 2. 82:

'I gave bold way to my authority
And did commit you.'

8. *lover*, friend; as in Brutus's speech, iii. 2. 13, 42, and in Coriolanus, v. 2. 14, Menenius says,

'I tell thee, fellow,
Thy general is my lover.'

12. *emulation*, jealous rivalry. Compare Troilus and Cressida, i. 3. 134:

'An envious fever
Of pale and bloodless emulation.'

And again, in the same play, ii. 2. 212:

'Whilst emulation in the army crept.'

The word has now improved in meaning, and is always used of generous rivalry.

14. *contrive*, plot, conspire. See ii. 1. 158. The apparent rhyme in this line is one for the eye only.

Scene IV.

Since the first Scene of this Act, Brutus has told the secret to his wife, who is now agitated by possessing what she desired. Portia is no Lady Macbeth. Steevens well compares a similar scene in Richard III, iv. 4. 444-447:

'K. Rich. [To Catesby] Dull, unmindfull villain,

Why stand'st thou still, and go'st not to the duke?

Cate. First, mighty sovereign, let me know your mind,

What from your grace I shall deliver to him.'

6. *constancy*, firmness; of which she had boasted. See ii. 1. 227, 299.

18. *bustling rumour*, noise of stir and tumult. Compare King John, v. 4. 45:

'Bear me hence

From forth the noise and rumour of the field.'

20. *Sooth*, in sooth, in truth, truly. Compare Midsummer Night's Dream, iii. 2. 265:

'Her. Do you not jest?

Hel. Yes, sooth; and so do you.'

Ib. Enter the Soothsayer. Tyrwhitt regards the introduction of the Soothsayer as unnecessary and improper. He would give his speeches to Artemidorus, who has been seen by Portia while moving from his first position to one more convenient.

31. *any harm's intended*, any harm that is intended. See ii. 1. 309.

37. *void*, empty, open. So in the Authorised Version of 2 Chronicles xviii. 9: 'And they sat in a void place at the entering in of the gate of Samaria.'

41. *speed*. See i. 2. 6.

42. *Brutus hath a suit*, &c. This is said to lull any suspicion which the boy might have of what he had overheard.

ACT III.

Scene I.

The Stage direction is substantially Capell's. The folios have: 'Flourish. Enter Cæsar, Brutus, Cassius, Caska, Decius, Metellus, Trebonius, Cynna, Antony, Lepidus, Artemidorus, Publius, and the Soothsayer.' See the quotation from Plutarch in the Preface.

1. *schedule*, spelt 'Scedule' in the first folio, and so pronounced. See

Huloet, *Abcedarium* (1552): 'Scedule or little leafe or little scrowe of paper. *Schedula*.' And *Cotgrave* (*Fr. Dict.*): 'Minute: f. The (first) draught of an Evidence, or Pleading; a scroll, or scedule.'

7. *nearer: read it, great Cæsar*. Pope mended the verse by omitting 'great.' But in lines like this which are broken in two it is not unusual for one half to overlap the other as it were.

8. *served*, presented. A summons is still said to be 'served.' Compare *Lucrece*, 1780:

'The deep vexation of his inward soul

Hath served a dumb arrest upon his tongue.'

Professor Craik was induced to adopt the specious reading of Mr. Collier's MS. annotator,

'That touches us? Ourself shall be last served.'

10. *give place*, make way, withdraw. Compare iv. 3. 144, 201, and see *Richard II*, v. 5. 95:

'Fellow, give place; here is no longer stay.'

And *Twelfth Night*, ii. 4. 82: 'Let all the rest give place.'

12. The Stage direction was given by Steevens substantially in this form, following Capell, who has, 'Artemidorus is push'd back. Cæsar, and the rest, enter the Senate: The Senate rises. Popilius presses forward to speak to Cæsar; and passing Cassius, says,' &c.

18. *makes to Cæsar*, advances towards Cæsar. See v. 3. 29, and *Comedy of Errors*, i. 1. 93:

'We discovered

Two ships from far making amain to us!

Compare also *Romeo and Juliet*, i. 1. 131:

'Towards him I made, but he was ware of me.'

Othello, i. 1. 68:

'Rouse him: make after him, poison his delight.'

Othello, i. 3. 14:

'The Turkish preparation makes for Rhodes.'

Othello, v. 1. 58:

'I think that one of them is hereabout,

And cannot make away.'

Twelfth Night, ii. 5. 65: 'Seven of my people, with an obedient start, make out for him.' See also in the present play, v. 1. 25, 'make forth,' and *King Lear*, i. 1. 145: 'Make from the shaft.'

19. *Casca* was to strike the first blow.

Ib. sudden, quick, speedy. Compare *The Tempest*, ii. 1. 306: 'Then let us both be sudden.' And *King John*, iv. 1. 27: 'Therefore I will be sudden and dispatch.'

Ib. prevention. See ii. 1. 85.

21. *Cassius or Cæsar never shall turn back*, either Cassius or Cæsar shall

never return alive, for I will kill him or slay myself. This seems the obvious meaning, but Malone stumbled over it, and understanding 'turn back' as equivalent to 'turn his back' proposed to read

'Cassius on Cæsar never shall turn back.'

Delius also finds a difficulty, and regards the sentence as equivalent to 'Cassius nor Cæsar ever shall turn back'; that is 'neither Cassius nor Cæsar,' &c. See the quotation from Plutarch in the Preface.

22. See i. 3. 89.

Ib. constant, firm, unmoved. See below, I. 60, 72, 73. The calm nature of Brutus enables him to observe what was going on about him, which Cassius in his excitement could not see.

24. *doth not change*, doth not change colour or countenance. Compare Much Ado about Nothing, v. i. 140: 'By this light, he changes more and more; I think he be angry indeed.'

25. *Trebonius*. In Plutarch's Life of Cæsar it is Decius (or Decimus) Brutus whose duty it is to keep Antony in conversation; but in the Life of Brutus, Trebonius does this.

26. Exeunt Antony and Trebonius. Capell has, 'Exeunt Antony and Trebonius, conversing. Cæsar takes his seat; the Senate, theirs: and Metellus advances towards Cæsar.'

28. *presently*, immediately. See I. 143, iv. i. 45; and Lucrece, 1007:

'The moon being clouded presently is miss'd.'

Ib. prefer, present. Compare Timon of Athens, iii. 4. 49:

'Why then preferr'd you not your sums and bills,
When your false masters eat of my lord's meat?'

29. *address'd*, ready, prepared. Compare Midsummer Night's Dream, v. i. 107:

'So please your grace, the Prologue is address'd.'

30. *the first that rears your hand*. Capell reads 'rear.' We should have expected 'his hand,' as Tyrwhitt conjectured, but Shakespeare goes back to the first antecedent 'you,' just as in Midsummer Night's Dream, ii. i. 34-36:

'Are not you he

That frights the maidens of the villagery;

Skim milk, and sometimes labour in the quern.'

See the note on that passage in the Clarendon Press edition. For 'rear' in the sense of 'raise,' compare The Tempest, ii. i. 295:

'And when I rear my hand, do you the like.'

31. *Are we all ready?* These words, which in the folios are part of Cæsar's speech, are continued to Cinna by Ritson. Dyce and Staunton assign them to Casca.

33. *puissant*, powerful; Fr. *puissant*. The first folio has 'puisant.' The adjective is always a disyllable in Shakespeare, but the substantive 'puissance' is sometimes a trisyllable. Compare King Lear, v. 3. 216:

‘His grief grew puissant, and the strings of life
Began to crack.’

35. *prevent*, anticipate, and so hinder. See ii. 1. 28, v. 1. 105, and ‘prevention,’ ii. 1. 85.

36. *couchings*, stoopings, prostrations, cringings. Hammer reads ‘crouchings’; but ‘couch’ and ‘crouch’ are used in very much the same sense. For instance, *Merry Wives of Windsor*, v. 2. 1; ‘We’ll couch i’ the castle-ditch till we see the light of our fairies.’ And *King John*, v. 2. 140:

‘To crouch in litter of your stable planks.’

38. *preordnance and first decree*, what has been preordained and decreed from the beginning. Cæsar speaks as if his ordinances and decrees were those of a deity. There is no necessity to change ‘first’ into ‘fix’d’ as Craik proposed.

39. *Into the law of children*, which can be changed in obedience to any caprice. Johnson was the first to substitute ‘law’ for ‘lane,’ which is the reading of the folios. Steevens attempted an explanation of ‘lane,’ but admitted it to be harsh and violent, and conjectured ‘line.’

39, 40. *Be not fond, To think*, that is, be not so fond or foolish, as to think. For the omission of both ‘so’ and ‘as,’ compare *The Tempest*, iv. 1. 119, 120:

‘May I be bold

To think these spirits?’

And for ‘fond,’ see *The Merchant of Venice*, iii. 3. 10:

‘I do wonder,

Thou naughty gaoler, that thou art so fond

To come abroad with him at his request.’

41. *That*. See i. 3. 117.

Ib. the true quality. For the use of the definite article where we should expect the possessive pronoun, compare Bacon’s *Advancement of Learning*, i. 4. § 1 (p. 27, Clar. Press ed.): ‘For we see that it is the manner of men to scandalize and deprave that which retaineth the state and virtue, by taking advantage upon that which is corrupt and degenerate.’ Again, *Hamlet*, i. 2. 155:

‘Ere yet the salt of most unrighteous tears

Had left the flushing in her galled eyes’;

where however the quarto of 1603 reads ‘their flushing.’ This occurs more commonly in conjunction with ‘own,’ as in Holland’s translation of Plutarch’s *Morals* (1603), p. 812: ‘Aristotle and Plato doe holde, that matter is corporall, without forme, shape, figure and qualitie, in the owne nature and propertie.’

42. *With*, by. Compare ‘famed with,’ i. 2. 153, and *The Tempest*, ii. 2. 112: ‘I took him to be killed with a thunder-stroke.’ So *As You Like It*, v. 2. 26: ‘I thought thy heart had been wounded with the claws

of a lion.' And Winter's Tale, v. 2. 68: 'He was torn to pieces with a bear.'

43. *Low-crooked*. To 'crook' is to bend the knee, as in Hamlet, iii. 2. 66:

'And crook the pregnant hinges of the knee.'

Compare Othello, i. 1. 45:

'You shall mark

Many a duteous and knee-crooking knave.'

There is therefore no necessity to change 'low-crooked' to 'low-crouched' with Mr. Collier's MS. annotator.

47, 48. *Know, Cæsar doth not wrong, &c.* These lines are printed as they stand in the folio editions, and it is to them that Ben Jonson refers in his Sylva or Discoveries; where he says of Shakespeare, 'Many times he fell into those things could not escape laughter: as when he said in the person of Cæsar, one speaking to him, "Cæsar thou dost me wrong," he replied, "Cæsar did never wrong, but with just cause," and such like; which were ridiculous.' Again, in the Induction to The Staple of News, he puts the following into the mouth of the Prologue: 'Cry you mercy, you never did wrong, but with just cause.' On this Gifford remarks that the passage as it stands in the folios can never have come from the pen of Shakespeare, and that 'the poetry is as mean as the sense.' Tyrwhitt proposed to restore the lines thus:

Met. Cæsar, thou dost me wrong.

Cæs. Know, Cæsar doth not wrong, but with just cause,
Nor without cause will he be satisfied.'

He understands 'doth not wrong' in the sense of 'doth not inflict evil or punishment,' and overrules Jonson's objection as hypercritical. Dr. Ingleby, following Tyrwhitt, contends that the passage so restored should form part of Shakespeare's text. I am not convinced that any change is necessary. Cæsar claims infallibility in his judgments, and a firmness of temper in resisting appeals to his vanity. Metellus bending low before him begins a flattering speech. Cæsar, knowing that his object was to obtain a reversal of the decree of banishment which had been pronounced against his brother, abruptly interrupts him. To appeal against the decree implied that the decree was unjust; to demand his brother's recall without assigning a cause was to impute to Cæsar that fickleness of purpose which he disdains in such strong terms. If it had not been for Ben Jonson's story, no one would have suspected any corruption in the passage. The question is whether his authority is sufficient to warrant a change. Gifford thinks that he gave Shakespeare's genuine words, and that what appears in the text is the players' 'botchery.' If the lines stood as Jonson quotes them, we must suppose one of two things: either that, in consequence of the ridicule they excited, Shakespeare himself altered them; or that they were altered by the players

who edited the first folio, as Gifford believed. The former supposition is not probable, because if Jonson's remarks are hypercritical and the lines yield a tolerable sense, Shakespeare would have been aware of this as well as any of his commentators, and is not likely to have made a change which is confessedly unnecessary. On the other hand, if the players introduced the alteration, it is not easy to see why they should have left out the words which Jonson puts into the mouth of Metellus, 'Cæsar, thou dost me wrong'; nor why they should have written, 'Know, Cæsar doth not wrong' instead of 'Cæsar did never wrong.' The argument that the passage is obviously corrupt because it ends with an imperfect line is of no weight, because it would apply equally to the proposed restoration, in which another imperfect line is introduced. On the whole, I am disposed to believe that Ben Jonson loved his jest better than his friend, and repeated a distorted version of the passage without troubling himself about its accuracy, because it afforded him an opportunity of giving a hit at Shakespeare. It is worth while to remark that for Metellus to interrupt Cæsar with the petulant exclamation 'Cæsar, thou dost me wrong,' is out of character with the tone of his speeches before and after, which is that of abject flattery.

51. *repealing*, recalling. Compare Richard II, ii. 2. 49 :

'The banish'd Bolingbroke repeals himself.'

We speak of repealing a law but not of repealing a person.

53. *Publius*. The name of Metellus Cimber's brother is not mentioned by Plutarch, and appears to have been invented by Shakespeare.

54. *freedom of repeal*, liberty to be recalled from banishment. See l. 51, and Lucrece, 640 :

'I sue for exiled majesty's repeal.'

59. *If I could pray to move*, if I could pray others to move from their purpose, as you do. It may be that Shakespeare took the hint for this speech of Cæsar's from the character which Plutarch gives of Brutus in his Life (ed. Skeat, pp. 109, 110): 'For as Brutus' gravity and constant mind would not grant all men their requests that sued unto him, but, being moved with reason and discretion, did always incline to that which was good and honest: even so, when it was moved to follow any matter, he used a kind of forcible and vehement persuasion, that calmed not till he had obtained his desire. For by flattering of him a man could never obtain anything at his hands, nor make him to do that which was unjust. Further, he thought it not meet for a man of calling and estimation, to yield unto the requests and entreaties of a shameless and importunate suitor, requesting things unmeet: the which notwithstanding some men do for shame, because they dare deny nothing: and therefore he was wont to say, "That he thought them evil brought up in their youth, that could deny nothing."'

60. *constant*. See l. 22.

61. Compare Othello, ii. 1. 15 :

'And quench the guards of the ever-fixed pole.'

Ib. resting, undisturbed.

67. *apprehensive*, capable of apprehending, having the faculty of apprehension, quick to imagine. Compare 2 Henry IV, iv. 3. 107, where Falstaff describes the operation of a good sherris-sack: 'It ascends me into the brain . . . makes it apprehensive, quick, forgetive, full of nimble fiery and delectable shapes.'

69. *holds on his rank*, keeps his place, stands firm.

70. *Unshaked of motion*, undisturbed by the force which moves the rest. Malone understands by 'motion' suit or solicitation. For 'unshaked' compare Cymbeline, ii. 1. 68:

'The heavens hold firm

The walls of thy dear honour, keep unshaked

That temple, thy fair mind!'

Shakespeare uses both 'shaked' and 'shaken' for the participle. For instance, Troilus and Cressida, i. 3. 101:

'O, when degree is shaken,

Which is the ladder to all high designs,

Then enterprise is sick.'

And Sonnet, cxvi. 6:

'O, no! it is an ever-fixed mark

That looks on tempests and is never shaken.'

For 'of' = by, after a passive participle, compare As You Like It, ii. 1. 50:

'Left and abandon'd of his velvet friends.'

Dr. Schmidt in his Shakespeare Lexicon takes 'unshaked of motion' as equivalent to 'of no motion,' unshaken in his motion, but Cæsar compares himself to the immoveable pole-star.

75. *Doth not Brutus bootless kneel?* and can you expect to succeed where he has failed? Delius regards this as a simple exclamation of astonishment on the part of Cæsar that Brutus should kneel before him in such a hopeless case, but this is not the natural meaning. For 'bootless,' without profit or advantage, to no purpose (A. S. *bót*, profit), see Midsummer Night's Dream, ii. 1. 37:

'And bootless make the breathless housewife churn.'

76. The stage direction of the folios is 'They stab Cæsar.'

77. *Et tu, Brute!* The origin of this expression is not known. It does not occur in Plutarch, and may possibly have been borrowed, as Malone suggests, from the Latin play on Cæsar's Death which was acted at Oxford in 1582, and for which Dr. Richard Eedes of Christ Church wrote the Epilogue. Shakespeare may have taken it from The True Tragedie of Richard Duke of Yorke (Cambridge Shakespeare, v. 458), where Edward exclaims to Clarence 'Et tu, Brute, wilt thou stab Cæsar too?' The True Tragedy was first printed in 1595. The same line is also found in Nicholson's Acolastus

his Afterwitte (1600). In Suetonius' account of the murder of Cæsar, it is said that he fell without uttering a word, 'although some have written, that as M. Brutus came running upon him, he said, "*καὶ σὺ τέκνον; and thou, my sonne?*"' (Holland's translation, p. 33).

80. *the common pulpits*, the rostra, in the Forum, from which orators addressed the people.

90. *good cheer*, be of good cheer, courage! So in *The Merchant of Venice*, iv. 1. 111:

'Good cheer, Antonio! What, man, courage yet!'

The full phrase is found in *As You Like It*, iv. 3. 164: 'Be of good cheer, youth: you a man! you lack a man's heart.' It is derived from 'cheer' in the sense of countenance, aspect (French, *chère*, Ital. *ciera*, and Spanish *cara*), which occurs in *Midsummer Night's Dream*, iii. 2. 96:

'All fancy-sick she is and pale of cheer.'

92. *Nor to no Roman*. For the double negative compare *The Tempest*, i. 2. 406:

'This is no mortal business, nor no sound
That the earth owes.'

94. *your age*. Publius is here represented as an old man, and can therefore hardly be the same as Antony's sister's son mentioned iv. 1. 4. Shakespeare seems to have taken Publius as a convenient and familiar name for any Roman. See above, l. 53.

95. *abide this deed*, that is, abide or answer for the consequences of it. See iii. 2. 112, and compare *Midsummer Night's Dream*, iii. 2. 175, where the folios read 'Lest to thy peril thou abide it dear,' the first quarto having 'aby.'

96. *But we*. For this irregularity compare *Richard III*, ii. 2. 76:

'What stays had I but they? and they are gone.'

And *Romeo and Juliet*, i. 2. 14:

'The earth hath swallow'd all my hopes but she.'

Similarly, *Measure for Measure*, i. 1. 32, quoted above in the note to i. 2. 41.

99. *As, as if*. So in *Midsummer Night's Dream*, ii. 1. 160:

'As it should pierce a hundred thousand hearts.'

101. *stand upon*. See ii. 2. 13.

102. The folios have 'Cask,' assigning this speech to Casca, but it belongs to Cassius, who is a Stoic. Pope made the correction.

106-111. *Stoop, Romans . . . liberty!* Pope gives these lines to Casca, regarding them as inconsistent with the mild and philosophical character of Brutus.

114. *In states unborn*. The first folio reads 'In State vnborne,' which Malone interprets 'In theatrick pomp yet undisplayed.' But it was properly corrected in the second folio to 'states.' One of the commonest misprints in the first folio is the omission or insertion of an 's' at the end of words, a

palpable blunder which has actually been distorted into a grammatical rule. For example, in l. 115 it has 'lye' for 'lies.' Compare 1 Henry IV, v. 1. 21 :

'A prodigy of fear and a portent

Of broached mischief to the unborn times.'

115. Pope assigns this speech to Casca and the following to Brutus.

116. *Pompey's basis*. In North's Plutarch, 'the base whereupon Pompey's image stood.'

117. *So oft*, as oft. Compare Hamlet, ii. 1. 82 :

'And with a look so piteous in purport

As if he had been loosed out of hell.'

119. *their country*. This was unnecessarily changed by Steevens to 'our country.' Cassius repeats the words which others would use of them.

120. *shall we forth?* See ii. 2. 10.

122. *most boldest*. For this double superlative see iii. 2. 181, 'most unkindest'; and Winter's Tale, iii. 2. 180 :

'What old or newer torture

Must I receive, whose every word deserves

To taste of thy most worst?'

Compare also Acts xxvi. 5 : 'The most straitest sect of our religion.'

123. *A friend of Antony's*. According to Plutarch, Antony sent his son to the Capitol, whither the conspirators retired after the death of Cæsar.

132. *resolved*, satisfied, informed. To 'resolve' a question is to answer it. See iii. 2. 177, iv. 2. 14, and King Lear, ii. 4. 25 :

'Resolve me, with all modest haste, which way

Thou mightst deserve, or they impose, this usage.'

137. *Thorough*, so written when pronounced as a disyllable. So in Lucrece, 1851 :

'To shew her bleeding body thorough Rome.'

And Midsummer Night's Dream, ii. 1. 106 :

'And thorough this distemperature we see

The seasons alter.'

Ib. this untrod state upon which we are entered, as an unknown country with no tracks to guide us.

141. *so please him come*, if so be that it please him to come. For 'so' in this sense see i. 2. 166, and for the whole phrase compare Cymbeline, iv. 2. 394 : 'So please you entertain me.'

142. *satisfied*, convinced by the reasons we shall give. See iii. 2. 1.

144. *to friend*, as our friend. Compare Macbeth, iv. 3. 10 :

'As I shall find the time to friend, I will.'

And Cymbeline, i. 4. 116 : 'Had I admittance and opportunity to friend.'

145. *a mind*, an inward feeling, or presentiment. So in The Merchant of Venice, i. 1. 175 :

'I have a mind presages me such thrift.'

146. *my misgiving still &c.*, my presentiment of evil always turns out to be very much to the purpose, and is therefore to be regarded. For 'still' in the sense of constantly, see *Hamlet*, ii. 2. 42 :

'Thou still hast been the father of good news.'

And for 'fall' in the sense of happen, befall, compare l. 244, v. 1. 104, and *Hamlet*, iv. 7. 71 : 'It falls right.' 'Shrewdly,' which literally means 'mischievously' (see note on *As You Like It*, v. 4. 79), is used as an intensive adverb. Compare *Troilus and Cressida*, iii. 3. 228 : 'My fame is shrewdly gored.' And *All's Well that Ends Well*, iii. 5. 92 : 'He's shrewdly vexed at something.'

149. By apostrophising Cæsar's body, Antony avoids the embarrassment of first meeting the conspirators. According to the stage direction of Mr. Collier's MS. annotator he kneels over the body when he enters, and rises at the line 'I know not, gentlemen, what you intend.'

153. *must be let blood*, must be bled, that is, put to death; a euphemism, as in *Richard III*, iii. 1. 183 :

'Tell him, Catesby,

His ancient knot of dangerous adversaries

To-morrow are let blood at Pomfret Castle.'

Ib. rank, diseased from repletion. For such disorders blood-letting was the old remedy. Compare *Sonnet*, cxviii. 12 :

'And brought to medicine a healthful state

Which, rank of goodness, would by ill be cured.'

And 2 *Henry IV*, iv. 1. 64 :

'To diet rank minds sick of happiness

And purge obstructions which begin to stop

Our very veins of life.'

155. *death's hour*. The Globe edition, I believe by an oversight, has 'death hour,' as Mr. Collier also printed it in his one-volume edition. It stands 'death's hour' in the folios, and we have the analogy of 'deaths man,' although on the other hand Shakespeare uses 'death-bed' everywhere, except where he makes his Welsh Parson Evans say 'upon his death's-bed' (*Merry Wives of Windsor*, i. 1. 53). In Gosson's *Schoole of Abuse*, p. 61, we find 'deaths wound.'

Ib. nor no. See above, l. 92.

156. *that . . . as*. See i. 2. 33, 174.

158. *ye* and *you*, according to the usual rules of inflexion, are transposed in this line; 'ye' being the nominative and 'you' the accusative. The former is used when the pronoun is unemphatic.

Ib. if you bear me hard. See i. 2. 311.

160. *Live*, that is, if I live; so in *The Merchant of Venice*, iii. 2. 61, 'Live thou, I live'; where 'live thou' is almost equivalent to 'if thou live.' Compare the elliptical phrase 'so please him come,' l. 141.

161. *apt to die*, fit to die; and hence, ready, inclined. See ii. 2. 97, and King Lear, iv. 2. 65:

‘Were’t my fitness
To let these hands obey my blood,
They are apt enough to dislocate and tear
Thy flesh and bones.’

162. *mean*, means. Shakespeare uses the singular and plural almost indifferently. Compare Lucrece, 1045:

‘Some happy mean to end a hapless life.’

And Two Gentlemen of Verona, ii. 7. 5:

‘And tell me some good mean,
How, with my honour, I may undertake
A journey to my loving Proteus.’

163. *by Cæsar*, the place, and *by you*, the means of death.

170. *pitiful*, full of pity, compassionate. Compare Lamentations iv. 10:
‘The hands of the pitiful women have sodden their own children.’

172. *As fire drives out fire, so pity pity*, that is, our pity for Rome makes us pitiless to Cæsar. Malone compares Coriolanus, iv. 7. 54:

‘One fire drives out one fire; one nail, one nail.’

And Steevens, The Two Gentlemen of Verona, ii. 4. 192, 193:

‘Even as one heat another heat expels,
Or as one nail by strength drives out another.’

Delius adds, King John, iii. 1. 277:

‘And falsehood falsehood cures, as fire cools fire
Within the scorched veins of one new burn’d.’

And Romeo and Juliet, i. 2. 46:

‘Tut, man, one fire burns out another’s burning.’

In the metre of the present passage the first ‘fire’ is regarded as a disyllable, the second as a monosyllable. Compare The Tempest, i. 2. 53:

‘Twelve year since, Miranda, twelve year since,’

where ‘year’ is used first as a disyllable and then as a monosyllable.

175. *Our arms, in strength of malice*, &c. that is, strong as if nerved by malice against you, the death grip of enemies being stronger than the most loving embrace. The same apparently contradictory figure is used by Shakespeare in Polonius’ advice to Laertes, Hamlet, i. 3. 63:

‘The friends thou hast, and their adoption tried,
Grapple them to thy soul with hoops of steel’;

where ‘grapple’ naturally describes a hostile and not a friendly act. There is something of the same idea in the speech of Aufidius to Coriolanus (Coriolanus, iv. 5. 112, &c.):

‘Let me twine

Mine arms about that body, where against
My grained ash an hundred times hath broke,

And scarr'd the moon with splinters: here I clip
 The anvil of my sword, and do contest
 As hotly and as nobly with thy love
 As ever in ambitious strength I did
 Contend against thy valour.'

Steevens interprets 'in strength of malice' as meaning 'strong in the deed of malice they have just performed.' Others have considered the text as corrupt. Pope reads 'exempt of malice'; and Capell, altering the punctuation, connects this clause with the preceding, thus:

'To you our swords have leaden points, Mark Antony,
 Our arms no strength of malice; and our hearts,' &c.

But this separates 'arms' and 'hearts' too much, and we should moreover have expected 'but our hearts,' &c. Mr. Collier's MS. annotator has 'in strength of welcome' which Professor Craik adopted, and Singer reads 'in strength of amity'; which, if any change be necessary, is the best that has been proposed, 'malice' and 'amitie' being words which might be confounded by a printer. But it gives a rather feeble sense, and I prefer to leave the text as it stands, although the figure may be a violent one. It is singular that one of the passages which has been quoted in support of Singer's emendation is really in favour of the text as it is. In Antony and Cleopatra, iii. 2. 62, Antony, taking leave of Cæsar, says:

'I'll wrestle with you in my strength of love';

the vehemence of his embrace had a hostile character; his strength of love was employed in an act of malice. Here the figure is reversed, and the strength of malice is employed in an act of love.

178. *voice*, vote, suffrage; and so, authority. See *The Merchant of Venice*, iv. 1. 356:

'And the offender's life lies in the mercy
 Of the duke only, 'gainst all other voice.'

181. *beside themselves with fear*. Plutarch in his *Life of Cæsar* (ed. Skeat, p. 101) says, 'When Cæsar was slain, the Senate (though Brutus stood in the midst amongst them, as though he would have said something touching this fact) presently ran out of the house, and flying, filled all the city with marvellous fear and tumult.'

182. *deliver*, relate. Compare *The Comedy of Errors*, ii. 2. 166:

'Villain, thou liest; for even her very words
 Didst thou deliver to me on the mart.'

Coriolanus, iv. 6. 63:

'Yes, worthy sir,
 The slave's report is seconded; and more,
 More fearful, is deliver'd.'

183. *struck*. The folios have 'strooke' or 'strook.'

184. *Have thus proceeded*, have so acted. So in *Two Gentlemen of*

Verona, i. 3. 64:

‘Muse not that I thus suddenly proceed.’

185. *render*, give. Compare *The Merchant of Venice*, iii. 4. 49:

‘See thou render this

Into my cousin’s hand, Doctor Bellario.’

190. *Though last, not least, in love*. Compare *King Lear*, i. 1. 85, where the quartos read,

‘Although the last, not least in our deere love.’

193. *you must conceit me*, you must conceive or think of me as, &c. See i. 3. 162.

197. *dearer*, more acutely or intensely. This emphatic use of ‘dear’ is illustrated by the following passages. *Love’s Labour’s Lost*, v. 2. 874:

‘Deaf’d with the clamours of their own dear groans.’

Richard II. i. 3. 151:

‘The dateless limit of thy dear exile.’

Henry V. ii. 2. 181:

‘True repentance

Of all your dear offences.’

Othello, i. 3. 260:

‘And I a heavy interim shall support

By his dear absence.’

And *Hamlet*, iv. 3. 43:

‘As we dearly grieve

For that which thou hast done.’

203. *to close*, to come to an agreement. Compare *Winter’s Tale*, iv. 4. 830: ‘He seems to be of great authority: close with him, give him gold.’ It is still used of making a bargain.

205. *bay’d*, brought to bay, as a stag by the hounds. See *Midsummer Night’s Dream*, iv. 1. 118:

‘When in a wood of Crete they bay’d the bear

With hounds of Sparta!

Like many terms of the chase it appears to be of French origin. *Cotgrave* (Fr. Dict.) gives, ‘Abbayer, to barke, or bayt at’; and ‘Abbois: m. barkings, bayings.’ Under the last he has the phrase ‘Aux derniers abbois, at his last gaspe, or, breathing his last; also, put to his last shifts, driuen to vse his last helper: A metaphor from hunting; wherein a Stag is sayd, *Rendre les abbois*, when wearie of running he turnes vpon the hounds, and holds them at, or puts them to, a bay.’

206. This was probably suggested by the expression in *North’s Plutarch* (ed. Skeat, p. 101), where Cæsar is described as ‘hackled and mangled among them, as a wild beast taken of hunters.’

207. *spoil* appears to be a technical term for the capture of the prey, and dividing it among those who have taken part in the chase.

Ib. lethe, a word which has hitherto received no satisfactory explanation. It is spelt 'Lethee' in the first folio. Pope reads 'death.' Steevens quotes a passage from Heywood's Iron Age (Works, iii. 394, ed. 1874), in which he says 'Lethe' is used for death:

'The proudest nation that great Asia nurst
Is now extinct in Lethe.'

But 'lethe' in this case is 'oblivion,' a sense in which it occurs more than once in Shakespeare, as for instance in 2 Henry IV, v. 2. 72:

'May this be wash'd in Lethe, and forgotten?'

It may be that here, as a 'lethal' or deadly weapon is a familiar term in Scottish law, Shakespeare may have coined a word from the Latin *lethum*. Delius supposes that, as Shakespeare elsewhere uses Lethe for the river of the infernal world, he here applies it to the blood as the stream or river of death.

208, 209. *hart* . . . *heart*. The folio has 'Hart' in both cases. We have the same play upon words in As You Like It, iii. 2. 260:

'*Cel.* He was furnish'd like a hunter.

Ros. O, ominous! he comes to kill my heart.'

And Twelfth Night, iv. 1. 63:

'Beshrew his soul for me,

He started one poor heart of mine in thee.'

210. *strucken*. The first folio has 'stroken.' See ii. 2. 114.

214. *modesty*, moderation. Compare Henry VIII, v. 3. 64:

'Win straying souls with modesty again.'

216. *compact*. The accent is on the last syllable, as everywhere in Shakespeare, except in 1 Henry VI, v. 4. 163:

'And therefore take this compact of a truce.'

See for example As You Like It, v. 4. 5:

'Patience once more, whiles our compact is urged.'

217. *prick'd*, marked, nominated. See iv. 1. 1, 3, 16. The ceremony of pricking names is still used in the nomination to some offices. Compare the scene with Falstaff and his ragged recruits. For instance, 2 Henry IV, iii. 2. 162:

'*Fal.* What trade art thou, Feeble!

Fee. A woman's tailor.

Shal. Shall I prick him, sir?'

Ib. in number of. The definite article is frequently omitted before a noun followed by 'of.' See i. 2. 295, and 2 Henry IV, iii. 1. 20:

'In cradle of the rude imperious surge.'

218. *Shall we on?* See i. 1. 72.

222. *Upon this hope*, on the strength of this hope, in consequence of this hope. See iv. 3. 153, and compare Timon of Athens, iii. 1. 45: 'This is no time to lend money, especially upon bare friendship, without security.'

225. *of good regard*, of good consideration, capable of being placed in a favourable light. Compare 'full of regard' in iv. 2. 12.

226. *Antony*. First marked as a vocative by Theobald.

229. *Produce*, bring out. Compare 1 Henry VI, i. 4. 40:

'In open market place produced they me,
To be a public spectacle to all.'

231. Funeral orations over illustrious Romans were pronounced in the forum from the rostra, and Plutarch mentions that Cæsar was remarkable as being 'the first that praised his own wife with funeral oration when she was dead; since it was the custom to make funeral orations in praise of old ladies and matrons when they died, but not of young women' (ed. Skeat, p. 46).

Ib. in the order of his funeral, in the course of the ceremonies which attend his funeral.

234. *in his funeral*, at the time of, or during his funeral. See iii. 2. 82, and compare *The Merchant of Venice*, ii. 4. 1:

'Nay, we will slink away in supper-time.'

And Venus and Adonis, 720:

'In night, quoth she, desire sees best of all.'

236. *By your pardon*, by your leave or permission, I will explain what the proceedings will be. Compare iv. 3. 215.

237. *I will myself into*. See above, i. 217.

243. *It shall advantage*, it shall be of advantage or profit to us. Compare 1 Corinthians xv. 32: 'What advantageth it me, if the dead rise not?'

244. *fall*, happen. See iii. 1. 146, v. 1. 105.

248. *permission*, a quadrisyllable. See Abbott, § 479.

254. The folios have 'Exeunt. Manet Antony.'

258. *in the tide of times*, in the course and current of time.

261. *ope*, open. See *The Merchant of Venice*, i. 1. 94:

'And when I ope my lips let no dog bark.'

263. *A curse shall light upon the limbs of men*. Compare the curse which Timon invokes upon Athens (*Timon of Athens*, iv. 1. 21, &c.):

'Plagues, incident to men,
Your potent and infectious fevers heap
On Athens, ripe for stroke! Thou cold sciatica,
Cripple our senators, that their limbs may halt
As lamely as their manners!'

From bodily plagues Antony rises to the quarrels of families, and reaches a climax in fierce civil strife. For 'the limbs,' Hanmer read 'the kind,' Warburton 'the line,' Johnson proposed 'the lives' or 'these lymmes,' that is, bloodhounds. Professor Craik followed Mr. Collier's MS. annotator and

adopted 'the loins'; and Staunton proposed 'the tombs.' Is any change necessary? Lear's curses were certainly levelled at his daughters' limbs.

269. *quartered*. The folio has 'quartered,' and it will be found that frequently the past tenses and participles of verbs ending in -er were abbreviated for the purpose of the metre, not by shortening the termination -ed, but by rapidly pronouncing the penultimate. For instance, in Hamlet, iii. 1. 90, the first folio has:

'Nymph, in thy Orizons

Be all my sins remiembred.'

And just before in l. 79:

'The vndiscovered Countrey from whose Borne
No Traueller retunes.'

See also in the present play, v. 4. 79:

'Most like a Souldier ordered honourably.'

Ib. with. See iii. 2. 194, and Abbott, § 193.

270. *choked*, being choked. For this omission of the participle compare The Merchant of Venice, iii. 2. 96:

'The skull that bred them in the sepulchre.'

Ib. with custom of. For the omission of the article see l. 217.

Ib. fell, fierce, cruel. See Midsummer Night's Dream, ii. 1. 20:

'For Oberon is passing fell and wrath.'

271. *ranging*, roaming, like a wild beast in search of prey. Compare Proverbs xxviii. 15: 'As a roaring lion, and a ranging bear; so is a wicked ruler over the poor people.'

272. *Ate*, the goddess of mischief, and in the Greek tragic writers the goddess of revenge. Compare King John, ii. 1. 63:

'With him along is come the mother-queen,
An Ate, stirring him to blood and strife.'

273. *confines*, borders, territories. The accent is sometimes on the first syllable as here, and sometimes on the last. For the former see Richard II, i. 3. 137:

'Might from our quiet confines fright fair peace.'

And for the latter, Hamlet, i. 1. 155:

'The extravagant and erring spirit hies
To his confine.'

274. *Cry 'Havoc.'* To cry havoc appears to have meant to raise a cry of merciless slaughter when no quarter would be given. This is the explanation which Sir W. Blackstone gave to Johnson. The phrase occurs again in King John, ii. 1. 357: 'Cry havoc! kings'; and in Coriolanus, iii. 1. 275, a passage which well illustrates the present:

'Do not cry havoc, where you should but hunt
With modest warrant.'

Among the Ordinances of War made by King Henry V, and published in

the Black Book of the Admiralty (ed. Twiss, i. 462), is the following, 'For them þat crye havok: Also, that no man be so hardy to crye havok, uppon peyn that he that is founde begynner to dye therfore.' The etymology is uncertain. See note on Hamlet, v. 2. 348 (Clar. Press ed.).

Ib. let slip from the leash in which they are held. Compare Coriolanus, i. 6. 39:

'Holding Corioli in the name of Rome,
Even like a fawning greyhound in the leash,
To let him slip at will.'

Hence 'slip' is used as a substantive in the sense of a leash. See Henry V, iii. 1. 31:

'I see you stand like greyhounds in the slips.'

Ib. the dogs of war. What these are, as Steele pointed out in The Tatler, No. 137, Shakespeare tells us in the prologue to Henry V:

'Then should the warlike Harry, like himself,
Assume the port of Mars; and at his heels,
Leash'd in like hounds, should famine, sword, and fire,
Crouch for employment.'

276. *carriage men*. We find 'carriage' used as an adjective in 2 Henry VI, v. 2. 11, 'carriage kites'; Romeo and Juliet, iii. 3. 35, 'carriage flies'; Merchant of Venice, ii. 7. 63, 'carriage death'; and King John, iii. 4. 33, 'carriage monster.'

Ib. groaning for burial. It is not an uncommon thing in some parts of the country still to say of a corpse which begins to shew signs of decomposition that 'it calls out loudly for the earth.' See Notes and Queries, 4th Series, xii. 285; 5th Series, i. 38, 137.

Ib. Enter a Servant. The first folio has, 'Enter Octavio's Servant.'

282. Seeing the body. Added by Rowe.

284. *Passion*, sorrow. See i. 2. 40, and compare Titus Andronicus, i. 1. 106:

'A mother's tears in passion for her son.'

Ib. is catching; for mine eyes, &c. The first folio reads 'is catching from mine eyes.' The correction was made in the later folios.

285. *those beads of sorrow*. Compare King John, ii. 1. 171:

'Ay, with these crystal beads shall heaven be bribed.'

287. Octavius was at this time in Illyricum. Plutarch says (Life of Marcus Brutus, ed. Skeat, p. 123), 'But when Julius Cæsar, his adopted father, was slain, he was in the city of Apollonia (where he studied) tarrying for him, because he was determined to make war with the Parthians; but when he heard the news of his death, he returned again to Rome.'

290. *No Rome of safety*. 'There is the same play upon 'Rome' and 'room' as in i. 2. 156. The resemblance in pronunciation of 'Pole' and 'pool' lent itself to a similar pun in 2 Henry VI, iv. 1. 70:

Cap. Yes, Pole.

Suf. Pole!

Cap. Pool! Sir Pool! lord!

Ay, kennel, puddle, sink!

291. *Hie.* See i. 3. 150.

292. *back.* See l. 218.

Ib. corse. The first folio has 'course.'

296. *the which.* The definite article was commonly used with the relative pronoun, and many instances will be found in the Authorised Version. Compare *The Merchant of Venice*, i. 3. 4: 'For the which, as I told you, Antonio shall be bound.'

298. *Lend me your hand,* help me. See *The Tempest*, i. 2. 23:

'Lend thy hand,

And pluck my magic garment from me.'

Ib. Exeunt with Cæsar's body. This stage direction was first given by Rowe. The folios have only 'Exeunt.'

Scene II.

Enter Brutus, &c. The Folios have 'Enter Brutus and goes into the Pulpit, and Cassius, with the Plebeians.'

1. Citizens. The folios have 'Ple.'

Ib. satisfied. See iii. i. 48, 142.

7. *rendered,* given. See iii. i. 185, and *The Merchant of Venice*, iv. 1. 53:

'As there is no firm reason to be render'd

Why he cannot abide a gaping pig.'

9. *and compare,* that is, and let us compare. For this ellipsis of the nominative, see Abbott, § 399.

10. Exit Cassius, &c. So Capell, except that he has 'rostrum' for 'pulpit.' Rowe has, 'Exeunt Cassius, with some of the Plebeians.' The folios have no stage direction here.

11. *is ascended.* In Shakespeare's time the perfect tense of verbs of motion was formed with the auxiliary verb 'to be,' and not as now with 'have.'

13. The speech of Brutus is that of one who is convinced of the goodness of his cause, but at the same time is sensible of the difficulty of convincing others. It is therefore laboured, formal, and guarded. He does not attempt to move the feelings of his hearers to sympathy with him, but is argumentative and logical throughout. To stir emotion is as foreign to his purpose as to show emotion is contrary to his nature. Shakespeare perhaps took a hint from Plutarch as to the manner of the oration. In the *Life of M. Brutus* (ed. Skeat, p. 107) it is said, 'He was properly learned in the

Latin tongue, and was able to make long discourse in it: beside that he could also plead very well in Latin. But for the Greek tongue, they do note in some of his epistles, that he counterfeited that brief compendious manner of speech of the Lacedæmonians. As, when the war was begun, he wrote unto the Pergamenians in this sort: "I understand you have given Dolabella money: if you have done it willingly, you confess you have offended me; if against your wills, shew it then by giving me willingly." Another feature of Brutus' character which is brought out in this speech may have been suggested by Plutarch (p. 108). 'But Brutus, preferring the respect of his country and commonwealth before private affection, and persuading himself that Pompey had juster cause to enter into arms than Cæsar, he then took part with Pompey; though oftentimes meeting him before, he thought scorn to speak to him, thinking it a great sin and offence in him, to speak to the murtherer of his father.'

Ib. lovers, friends. See l. 42, and ii. 3. 8.

16. *censure me*, judge me, form an opinion of me. The word was originally like 'success' a colourless word, and dependent for its meaning on the context. Compare 1 Henry VI, v. 5. 97:

'If you do censure me by what you were,
Not what you are, I know it will excuse
This sudden execution of my will.'

24. *I rejoice at it*, that is, at your prosperity. The antecedent to 'it' is involved in what precedes, as in iv. 3. 107:

'Be angry when you will, it shall have scope.'

25, 26. *There is*, followed by a plural or by several subjects, is common. Compare Macbeth, ii. 3. 146: 'There's daggers in men's smiles'; and The Tempest, i. 2. 478:

'Thou think'st there is no more such shapes as he.'

29. *so rude*, so barbarous, brutal.

36. *enrolled*, formally recorded, registered. So in 3 Henry VI, ii. 1. 173:

'His oath enrolled in the parliament.'

Ib. extenuated, depreciated.

37. *enforced*, urged unduly, exaggerated. 'Extenuate' and 'enforce' are here contrasted, as in Antony and Cleopatra, v. 2. 125:

'Cleopatra, know,

We will extenuate rather than enforce.'

Othello (v. 2. 342) intreats that his actions might be judged as Cæsar's were by Brutus:

'Speak of me as I am; nothing extenuate,
Nor set down aught in malice.'

38. Enter Antony, &c. The folios have 'Enter Mark Antony, with Cæsar's body.'

47. *a statue with his ancestors.* See i. 3. 146.

49. *Shall be crown'd.* For the sake of the metre Pope read 'Shall now be crown'd'; and Staunton proposed 'Shall all' or 'Shall well.' Others would omit 'Shall.'

55. *Do grace,* do honour; as in Hamlet, ii. 2. 53:

'Thyself do grace to them and bring them in.'

See also in the present play, iii. 1. 121.

58. *not a man depart,* that is, let not a man depart.

59. *Save I alone.* Compare iii. 1. 96, v. 5. 69, for the irregular construction, and Sonnet, cix. 14:

'For nothing this wide universe I call,

Save thou, my rose; in it thou art my all';

where 'Save thou' is a kind of nominative absolute, 'thou being excepted.' Similarly, Twelfth Night, iii. 1. 172:

'Nor never none

Shall mistress be of it, save I alone';

I only being excepted.

Ib. spoke. The past tense used for the participle. See 'mistook,' i. 2. 48, and 'took,' ii. 1. 50; Abbott, § 342.

61. *the public chair,* the pulpit or rostra from which Brutus had spoken.

63. *beholding,* indebted, obliged. This is the all but uniform spelling of the early copies of Shakespeare. The only exceptions are the readings of the fifth and sixth Quartos of Richard III, iii. 1. 107. On the other hand, in Baret's *Alvearie* (1573) and Cotgrave's *French Dictionary* (1611) the form is 'beholden,' as in the earliest example given by Richardson from Sir Thomas More. 'Beholden' is an intensive form of 'holden,' which occurs in the same sense of 'bound, obliged.' Richardson quotes from Gower, *Confessio Amantis*, Book vii. (vol. iii. p. 232, ed. Pauli):

'A king is holden over all

To pite, but in speciall

To hem, where he is most beholde,

They shulde his pite most beholde.'

71. There is no reason to suppose that Shakespeare went beyond North's Plutarch for hints when he wrote the speeches of Brutus and Antony. Those which are put into their mouths by Appian, and of which there was a translation in English published in 1578, have no points of resemblance to these. Like Brutus, Antony speaks under constraint, but for a different reason. The object of Brutus was to convince the people by argument that Cæsar was justly slain, and to avoid exciting their passions. Antony endeavoured to excite their passions without seeming to do so, or offending the conspirators, and while appearing to speak within the limits allowed him by Brutus. He therefore proceeds with great caution, speaks touchingly of his affection for Cæsar, of Cæsar's liberality to the people, incidentally

disproves the charge of ambition, and then overcome by his feelings he breaks off to see the effect produced by his speech. By this time he has secured the attention of the fourth citizen, who is the strong partisan of Brutus. Beginning again, he works upon the compassion of his hearers, and then gradually excites their curiosity about Cæsar's will until they insist upon having it read, and give Antony an opportunity for the powerful appeal which stirred them to such a sudden flood of mutiny that it swept everything before it, the fourth citizen being now foremost in the work of destruction.

72. *to bury Cæsar*. Shakespeare was no doubt thinking of his own time and country. The custom of burning the dead had not been in use in Rome very long before the time of Cæsar.

73, 74. Compare Henry VIII, iv. 2. 45, 46:

'Men's evil manners live in brass; their virtues
We write in water.'

75. *So let it be with Cæsar*, let his goodness be buried with him, and not be the theme of my praise.

78. *answer'd it*, been punished for it, atoned for it. Compare Measure for Measure, ii. 2. 93:

'Those many had not dared to do that evil,
If the first that did the edict infringe
Had answer'd for his deed.'

82. *in Cæsar's funeral*. See iii. 1. 234.

87. *the general coffers*, the public treasury.

93. *on the Lupercal*. See i. 2. 236, &c. Shakespeare speaks of the Lupercal as if it were a hill. It was in reality a cave or grotto in which, according to tradition, Romulus and Remus were found.

103. Malone compares the following passage from Daniel's *Cleopatra* (1594), which he thinks Shakespeare may have remembered:

'As for my love, say, Antony hath all;
Say that my heart is gone into the grave
With him, in whom it rests, and ever shall.'

It is perhaps even more probable that the idea may have occurred to Shakespeare independently.

105. *And I must pause*, &c. In contrast to this Brutus pauses for a reply, for his speech is an argument.

112. *will dear abide it*, will suffer dearly for it, it will cost them dear. See iii. 1. 95.

118. *And none so poor to do him reverence*. Johnson explains this as follows: 'The meanest man is now too high to do reverence to Cæsar.' This no doubt is a meaning, but I think Professor Craik is right in saying, 'It is as if it were "with none so poor,"' &c.; or we might fill up the

sentence thus: 'And (there is) none to do him reverence so poor (as himself).' For 'and' in a similar construction, see ii. 1. 90, v. 3. 92.

120. *to mutiny and rage*. These words are literally from Plutarch's Life of M. Brutus (ed. Skeat, p. 122): 'Therewithal the people fell presently into such a rage and mutiny, that there was no more order kept amongst the common people.'

125. *Than I will wrong, &c.* The construction requires 'Than to wrong,' &c. The confusion arises from the preceding, 'I will not do them wrong,' and it is as if the sentence had continued, 'I will rather wrong the dead,' &c.

131. *napkins*, handkerchiefs. Compare Othello, iii. 3. 290; where Emilia says to herself,

'I am glad I have found this napkin;'

and afterwards to Iago,

'What will you give me now

For that same handkerchief?'

148. *I have o'ershot myself*, I have gone too far, further than I intended. In archery the one who was beaten in shooting was said to be 'overshot'; so here Antony professes to have overshot himself and defeated his own object.

159. The folios have 'All,' but they divide the speeches that follow among the several citizens.

160. He comes down from the pulpit. First given by Rowe.

163. *Stand from the hearse*, stand away from it. So in 2 Henry IV, iv. 4. 116:

'Stand from him, give him air; he'll straight be well.'

166. *bear back*, get further back, give way. See Lucrece, 1417:

'Here one being throng'd bears back, all boll'n and red.'

169. *The first time ever*, &c. The relative is omitted as before. See Abbott, § 244.

171. *That day he overcame the Nervii*. One of Cæsar's most decisive battles, fought B.C. 57. In a side-note in North's Plutarch, Life of Julius Cæsar (ed. Skeat, p. 61) we find, 'Nervii the stoutest warriors of all the Belgæ.' In the battle against them Cæsar displayed great personal courage and rallied his men, whose ranks were broken by the furious charge of the enemy. 'But taking example of Cæsar's valiantness, they fought desperately beyond their power, and yet could not make the Nervians fly, but they fought it out to the death, till they were all in a manner slain in the field.' Antony did not join Cæsar in Gaul till three years later.

173. *envious*, malicious. See ii. 1. 164, 178.

174. According to Suetonius, of all the wounds which Cæsar received the only one which was mortal was the second. Shakespeare in this passage appears to make Brutus give him the death-blow. If so, we should read in

the stage direction to iii. 1. 76, 'Marcus Brutus and the other conspirators.'

177. *As*, as if.

Ib. resolved. See iii. 1. 132.

179. *was Cæsar's angel*, as inseparable from him as his guardian angel or genius. See note on ii. 1. 66, and compare Comedy of Errors, v. 1. 332 :

'One of these men is Genius to the other;
And so of these. Which is the natural man,
And which the spirit? who deciphers them?'

181. *most unkindest.* See iii. 1. 122.

186. *statuë*, a trisyllable, as in ii. 2. 76.

190. *flourish'd*, triumphed. Steevens says 'flourished the sword'; but the contrast is between the prostrate state of the people and the triumphant attitude of the conspirators.

192. *dint*, impression; generally a stroke, and then the impression made by a blow. Compare Venus and Adonis, 354, for the literal sense:

'As apt as new-fall'n snow takes any dint.'

And 2 Henry IV, iv. 1. 128 :

'Then threw he down himself and all their lives
That by indictment and by dint of sword
Have since miscarried under Bolingbroke.'

194. *Look you here.* Antony strips off the mantle and shews Cæsar's body.

195. *marr'd*, disfigured, mangled. Compare Isaiah lii. 14: 'His visage was so marred more than any man.'

Ib. with, by. See iii. 1. 269.

202. All. Omitted in the folios, in which the whole speech is given to the Second Citizen, as is the speech at l. 202, which might also perhaps be distributed.

Ib. About! Go about, set to work! Compare Merry Wives of Windsor, v. 5. 59 :

'About, about;

Search Windsor Castle, elves, within and out.'

211. *griefs.* See i. 3. 118.

213. *with reasons.* See l. 7, and the whole speech of Brutus.

214. *to steal away your hearts*, to deceive you by working on your feelings. In Genesis xxxi. 20, where the Authorised Version has 'And Jacob stole away unawares to Laban,' the rendering of the Bishops' Bible is, 'And Jacob stole away the heart of Laban'; that is, deceived him.

219. *wit.* The correction of the second folio. The first folio has 'writ,' by which Johnson understands 'no penned or premeditated oration.'

221. *right on*, straightforwardly; saying whatever occurs to me, without art or premeditation.

235. *your loves*. See i. 2. 42.

248. *On this side Tiber*. Cæsar's gardens were on the Janiculum, on the farther side of the river from the Forum, and hence Theobald altered the text to 'on that side Tiber.' But Shakespeare followed North's Plutarch, and North followed Amyot, who has 'deçà la riviere du Tybre.' See Preface.

250. *To walk abroad*, that is, to walk abroad in. For this use of the infinitive compare iv. 3. 10, 11, and for the omission of the preposition see i. 2. 308.

253. *in the holy place*. See quotation from Plutarch in the Preface.

254. *fire*, a disyllable. See iii. 1. 172.

258. Exeunt Citizens with the body. The folios have 'Exit Plebeians.'

264. *will I straight*. See i. 1. 70.

265. *upon a wish*, as soon as I have wished him. Compare i. 2. 104, and King John, ii. 1. 50:

'A wonder, lady! lo, upon thy wish,
Our messenger Chatillon is arrived.'

Also Macbeth, iii. 4. 55:

'Upon a thought
He will again be well.'

269. *Belike*, perhaps, probably. See note on *Midsummer Night's Dream*, i. 1. 130.

Scene III.

Enter Cinna. The folios have 'Enter Cinna the Poet, and after him the Plebeians.'

1. See quotation from Plutarch in the Preface.

2. *unluckily*, in a manner foreboding misfortune. For this use of the adverb compare *The Tempest*, v. 1. 221, 236:

'The best news is, that we have safely found
Our king and company';

that is, have found them safe,

'Where we, in all her trim, freshly beheld
Our royal, good and gallant ship';

that is, beheld it in a fresh and uninjured condition. Again, *Henry V*, iv. 1. 155: 'So, if a son that is by his father sent about merchandise do sinfully miscarry upon the sea'; that is, being in a state of sin. And *Hamlet*, i. 2. 181:

'The funeral baked meats

Did coldly furnish forth the marriage tables.'

For other examples see Schmidt's *Shakespeare Lexicon*, Appendix, p. 1418. Warburton changed 'unluckily' to 'unlucky.'

1b. charge my fantasy, burden or weigh upon my imagination.

3. Cinna has the same foreboding of mischief as Shylock. See *The Merchant of Venice*, ii. 5.

1b. *forth of doors*, out of doors. See *The Tempest*, v. 1. 160 :

‘Know for certain

That I am Prospero and that very duke

Which was thrust forth of Milan.’

6. *Whither*. Here and in l. 13 the first folio has ‘Whether.’

9. *directly*. See i. 1. 12.

12. *you were best*, it were best for you. In Shakespeare’s time the pronoun in this phrase had come to be regarded as the nominative, and we find in *Cymbeline*, iii. 6. 19 : ‘I were best not call’; in *The Tempest*, i. 2. 366 : ‘Be quick, thou’rt best’; in *Twelfth Night*, ii. 2. 27 : ‘Poor lady, she were better love a dream’; while in the present passage and in *Twelfth Night*, i. 5. 34 : ‘Make your excuse wisely, you were best’; the pronoun might be either the nominative or dative, but is probably the former.

16. *wisely I say, I am a bachelor*. Professor Craik prints, ‘Wisely, I say, I am a bachelor’; Cinna’s meaning being, ‘Wisely I am a bachelor.’ This is no doubt what the Second Citizen understands him to say.

18. *you’ll bear me a bang for that*, you’ll get a blow of me for that. See i. 2. 263, and Abbott, § 220, for other instances of this use of ‘me.’

34. *turn him going*, send him adrift. See *As You Like It*, iii. 1. 18 :

‘Do this expediently and turn him going.’

37. *Exeunt*. The folios have ‘Exeunt all the Plebeians.’

ACT IV.

Scene I.

A house in Rome. There is no indication of place in the folios, and Rowe was the first to mark the scene in Rome. That Shakespeare intended this himself is clear from what follows in lines 10, 11. The real scene of the meeting was a small island in the Reno near Bologna. See the Preface.

1. *These many*, so many as have been enumerated. Compare ii. 1. 31.

1b. *prick’d*. See iii. 1. 217.

2. *Your brother*, Paulus.

4. *Publius*. According to Plutarch it was Lucius Cæsar, Antony’s uncle by his mother’s side, and therefore Upton proposed to read ‘you are his sister’s son.’

6. *I damn him*, I condemn him to death. Compare Antony and Cleopatra, i. 1. 24 : ‘Perform’t, or else we damn thee.’ In many passages of the New Testament the substitution of ‘condemn’ for ‘damn,’ and ‘condemnation’ for ‘damnation’ would prevent many erroneous interpretations.

10. *What*. See i. 1. 2.

12. *slight*, insignificant, worthless. See iv. 3. 37, and King John, iii. 1. 150:

‘Thou canst not, cardinal, devise a name

So slight, unworthy and ridiculous.’

With this description of Lepidus compare the scene in Antony and Cleopatra, ii. 7.

Ib. *unmeritable*, devoid of merit, undeserving. Compare Richard III, iii. 7. 155:

‘Your love deserves my thanks; but my desert

Unmeritable shuns your high request.’

15. *So you thought him*, that is, fit to share the empire.

16. *voice*. See iii. 1. 178.

21, &c. Compare Othello, i. 1. 44-48:

‘You shall mark

Many a duteous and knee-crooking knave,

That, doting on his own obsequious bondage,

Wears out his time, much like his master’s ass,

For nought but provender, and when he’s old, cashier’d.’

Steevens points out that the same figure of the ass bearing gold occurs in Measure for Measure, iii. 1. 25-28:

‘If thou art rich, thou’rt poor;

For, like an ass whose back with ingots bows,

Thou bear’st thy heavy riches but a journey,

And death unloads thee.’

22. Compare Hamlet, iii. 1. 77:

‘Who would fardels bear,

To grunt and sweat under a weary life?’

23. *Either*, a monosyllable. See note on ‘whether,’ i. 1. 62.

27. *And graze in commons*. The more usual construction is with ‘on’ as Venus and Adonis, 233: ‘Graze on my lips’: but ‘in’ is very frequently found where we should use ‘on.’ Compare Midsummer Night’s Dream, ii. 1. 85:

‘Or in the beached margent of the sea.’

28. *soldier*, a trisyllable, as in iv. 3. 51.

30. *appoint*, assign. Compare Latimer’s Sermons (Parker Society ed. p. 304): ‘But who shall appoint him a sufficient living? himself? Nay. Who then? you? Nay, neither. The king must appoint him sufficient to live upon.’

Ib. *provender*, provision; especially for beasts. See Genesis xxiv. 25: ‘We have both straw and provender enough.’ The word is derived from the French *provende*, Italian *provenda*, which both represent the Latin *providenda*, things to be provided. Cotgrave gives, ‘Provende: f. Provender; also, a Prebendrie’; and in Florio’s Worlde of Wordes (1598) we find: ‘Prouenda, prouender or meate for horses.’ Compare North’s Plutarch, Alcibiades (p. 202, ed. 1631): ‘Those of the city of Chio, furnished him with

prouender for his horse, & gaue him muttons besides, & other beasts to sacrifice withal.'

31. *It*, used contemptuously, as in *As You Like It*, i. 1. 148: 'I'll tell thee, Charles: it is the stubbornest young fellow of France.'

32. *To wind*, to turn, wheel; a term of horsemanship, used transitively in 1 Henry IV, iv. 1. 109: 'To turn and wind a fiery Pegasus.' See also Holland's Pliny, ii. p. 311: 'When the Hyæne flieth before the hunter and would not bee taken, they wind with a carriere out of the way toward the right hand.'

34. *in some taste*, in some sense, in some slight degree.

36. *barren-spirited*, dull, wanting in invention. Compare *Midsummer Night's Dream*, iii. 2. 13:

'The shallowest thick-skin of that barren sort.'

36, 37. *that feeds On objects, orts and imitations*, one that is satisfied with castaway and broken fragments, things which have been abandoned as worthless, and with aping the manners of others. The folios have 'On Objects, Arts, and Imitations,' which Theobald changed to 'On object orts,' &c., that is, as he explains, 'on the scraps and fragments of things rejected and despised by others.' The reading in the text is Staunton's. Steevens attempted a defence of the old reading. 'It is easy enough,' he says, 'to find a reason why that devotee to pleasure and ambition, Antony, should call him *barren-spirited* who could be content to feed his mind with *objects*, i. e. *speculative knowledge*, or *arts*, i. e. *mechanick operations* . . . *Objects*, however, may mean things *objected* or thrown out to him . . . A man who can avail himself of neglected hints thrown out by others, though without original ideas of his own, no uncommon character.' If any other commentator had written such a note, Steevens would have been the first to point out its weakness. The next line is the proper explanation of this. In the folios there is a full stop at 'imitations,' and Professor Craik, adopting the folio reading, considered that the passage was made perfectly clear by substituting a comma for the full stop, which was done by Rowe in his second edition. He says 'Antony's assertion is, that Lepidus feeds, not on objects, arts, and imitations generally, but on such of them as are out of use and staled by other people.' For 'orts' in the sense of 'fragments' see *Troilus and Cressida*, v. 2. 158:

'The fractions of her faith, orts of her love,

The fragments, scraps, the bits and greasy relics .

Of her o'er-eaten faith, are bound to Diomed.'

And Lucrece, 985:

'Let him have time a beggar's orts to crave.'

'Ort' is probably the A. S. *ord*, which means first, the beginning, and then, the point of anything; so that 'odds and ends' is only another form of 'orts and ends,' the Icelandic *oddr*, a point, being the same as the A. S. *ord*.

38. *staled*, made common. See i. 2. 73. Steevens points out that Lepidus

was much like Justice Shallow, of whom Falstaff says, 'A came ever in the rearward of the fashion, and sung those tunes to the overscutched huswives that he heard the carmen whistle, and sware they were his fancies or his good-nights' (2 Henry IV, iii. 2. 339-343).

39. *Begin his fashion*, are the newest fashion with him.

40. *a property*, a mere appendage, to help us in the parts we are acting. For the word as applied to such things as are requisite for stage purposes in the theatre see *Midsummer Night's Dream*, i. 2. 108: 'In the meantime I will draw a bill of properties, such as our play wants.' Hence it comes to have the more general meaning of 'tool' or 'instrument' for a particular purpose, as in *Merry Wives of Windsor*, iii. 4. 10:

'And tells me 'tis a thing impossible

I should love thee but as a property.'

And this meaning passes into the verb 'to property' which signifies to make a tool of, to employ as a tool, in *Twelfth Night*, iv. 2. 99: 'They have here propertyed me: keep me in darkness.'

41. *Listen great things*. Compare v. 5. 15, and *Much Ado about Nothing*, iii. 1. 12:

'There will she hide her,

To listen our purpose.'

Again, *Macbeth*, ii. 2. 29:

'Listening their fear, I could not say Amen,

When they did say, God bless us!'

42. *powers*, forces, troops. Compare *King Lear*, iv. 5. 1:

'But are my brother's powers set forth?'

44. *Our best friends made, our means stretch'd*. The first folio has 'our meanes stretcht,' which leaves the verse defective. The second folio reads 'and our best meanes stretcht out.' Malone substitutes 'our means stretch'd to the utmost,' referring to ii. 1. 159:

'And, you know, his means,

If he improve them, may well stretch so far

As to annoy us all.'

Something has dropped out of the line, and the defect might be supplied in many ways. Staunton proposed 'our choicest means stretch'd out.'

45, 46. *go sit in council, How, &c.* The construction is as if Antony had said, 'let us consult how,' &c. With 'go sit' compare 'go see,' i. 2. 25.

47. *surest answered*, most safely met, or contended with. Compare 2 Henry IV, iv. 5. 197:

'All these bold fears

Thou see'st with peril I have answered.'

And *King Lear*, iii. 4. 106: 'Why thou wert better in thy grave than to answer with thy uncovered body this extremity of the skies.' See also *Hamlet*, v. 2. 176, where the substantive is used of a meeting in single

combat: 'And it would come to immediate trial, if your lordship would vouchsafe the answer.'

48. *we are at the stake*, like bears baited by dogs. See Macbeth, v. 7. 1:

'They have tied me to a stake; I cannot fly,

But, bear-like, I must fight the course.'

And King Lear, iii. 7. 54:

'I am tied to the stake, and I must stand the course.'

49. *bay'd*. See iii. 1. 205.

Scene II.

5. *To do you salutation*. Compare Richard III, v. 3. 210:

'The early village cock

Hath twice done salutation to the morn.'

And 'do grace' in iii. 2. 55 of this play, and 'do danger,' ii. 1. 17.

7. *In his own change*. If this reading be the true one, it must signify, 'by his own change of disposition towards me.' See below, l. 19, and compare Sonnet, xciii. 6:

'For there can live no hatred in thine eye,

Therefore in that I cannot know thy change.'

Warburton proposed, 'In his own charge, or by ill officers,' i. e. 'Either by those under his immediate command, or under the command of his lieutenants, who had abused their trust.' Johnson defended 'change,' but substituted 'offices' for 'officers,' which he explained, 'either changing his inclination of himself, or by the ill offices and bad influences of others.'

13. *doubted*, distrusted, suspected. See ii. 1. 132. 'He is not doubted' is spoken to Pindarus.

14. *resolved*. See iii. 1. 132.

16. *such familiar instances*, such marks or proofs of familiarity. So in Lucrece, 1511:

'But mingled so

That smoking red no guilty instance gave';

that is, no sign of guilt. See note on i. 2. 9, 297.

23. *at hand*, that is, when they are held in and restrained from going. We should say 'in hand.' Compare Henry VIII, v. 3. 22:

'For those that tame wild horses

Pace 'em not in their hands to make 'em gentle,

But stop their mouths with stubborn bits, and spur 'em,

Till they obey the manage.'

Shakespeare uses 'at hand' in the sense of 'by hand' in King John, v. 2. 75: 'Like a lion foster'd up at hand.'

26. *fall*, lower, let fall. Compare The Tempest, ii. i. 296:

'And when I rear my hand, do you the like,

To fall it on Gonzalo.'

30. The stage direction 'Low march within' is placed in the folios after 'mettle,' l. 24; and 'Enter Cassius and his powers' follows 'Cassius.' l. 30.

41. *be content*, be calm, never mind. See i. 3. 142, and Measure for Measure, ii. 2. 79:

'Be you content, fair maid;

'It is the law, not I, condemn your brother.'

And Twelfth Night, v. 1. 359:

'Prithee, be content:

This practice hath most shrewdly pass'd upon thee.'

42. *griefs*. See i. 3. 118.

46. *enlarge*, give vent to, set forth in full, give them free scope. Compare Troilus and Cressida, v. 2. 37:

'Lest your displeasure should enlarge itself

To wrathful terms.'

48. *their charges*, the troops under their command. Compare 1 Henry IV, iv. 2. 25: 'And now my whole charge consists of ancients, corporals, lieutenants, gentlemen of companies, slaves as ragged as Lazarus in the painted cloth.'

49. *from*, away from. See iii. 2. 163.

50. *Lucilius*. Professor Craik substituted 'Lucius' for 'Lucilius,' and read 'Lucilius' for 'Let Lucius,' two lines below. He observes, 'It is strange that no one should have been struck with the absurdity of such an association as Lucius and Titinius for the guarding of the door. An officer of rank and a servant boy—the boy, too, being named first. The function of Lucius was to carry messages. As Cassius sends his servant Pindarus with a message to his division of the force, Brutus sends his servant Lucius with a similar message to his division.' But in iv. 3. 137, Lucilius and Titinius convey the orders to the commanders, and therefore it would be better to interchange Pindarus and Titinius in lines 47 and 52.

Scene III.

The folios continue the scene, giving the stage direction 'Exeunt. Manet Brutus and Cassius.' As it merely changes from the outside to the inside of Brutus's tent, the simple arrangements of the theatre in Shakespeare's time did not indicate it. There is a similar instance in Romeo and Juliet, ii. 2, where the scene on the modern stage changes from one side of the wall of Capulet's orchard to the other, and yet the first line of the new scene rhymes with the last of the one before it.

2. *noted*, stigmatized, branded with disgrace. Shakespeare has taken the very words from North's Plutarch, Life of Marcus Brutus (ed. Skeat, p. 135). 'The next day after, Brutus, upon complaint of the Sardians, did condemn and note Lucius Pella for a defamed person.' See the Preface.

5. *were*. The first folio has 'was,' the verb being attracted into the singular by the nearest substantive 'man,' or as if 'either' had preceded, as the second folio prints.

Ib. *slighted off*, put off slightly, contemptuously disregarded.

8. *nice*, trifling, insignificant. Compare *Romeo and Juliet*, v. 2. 18:

'The letter was not nice, but full of charge
Of dear import.'

And 2 *Henry IV*, iv. 1. 191:

'Yea, every idle, nice and wanton reason.'

Again, *Richard III*, iii. 7. 175:

'But the respects thereof are nice and trivial.'

In *Macbeth*, iv. 3. 174, it has the sense of 'fancifully minute, precise':

'O relation

Too nice, and yet too true!'

It appears to be from the old French *nice*, foolish (Latin *nescius*). Chaucer uses it with this meaning in *The Wife of Bath's Tale* (C. T., l. 6520):

'But say that we ben wys, and no thing nice.'

And so it is found in Robert of Gloucester (ed. Hearne, p. 106):

'And þer fore þe monk he nom

To kyng be, for he was nyce and kowþe no wisdom':

that is, and therefore he took the monk to be king, because he was foolish and knew no wisdom. So 'Nycete' is used by Chaucer for 'folly' (*Reeve's Tale*, C. T. l. 4044):

'Thys millere smyleth for here nycete';

that is, smiles at their folly. Hence 'nice' came to mean foolishly precise, and then precise or particular simply, as in the expression 'a nice distinction.'

Ib. *his*, its; as in i. 2. 124.

10. *condemn'd to have*, condemn'd for having. For this use of the infinitive, see below, l. 30, and compare *Sonnet*, lxiv. 14:

'This thought is as a death, which cannot choose
But weep to have that which it fears to lose.'

11. *mart*, vend, traffic with, as at a mart or market. See *Winter's Tale*, iv. 4. 363:

'You have let him go,

And nothing marted with him.'

Todd in his edition of Johnson's Dictionary quotes Marston, *Scourge of Villanie*, i. 2 (Works, ed. Halliwell, iii. 252):

'Poore brats were slaves of bond-men that were borne,
And marted, sold.'

13. *you are Brutus that speaks*. Compare iii. 1. 30. Pope altered 'speaks' to 'speak' unnecessarily, and modern editors have followed him.

19. *for justice sake.* In such phrases the 's' of the genitive was omitted, not only after sibilants, but after other letters. For example, we find in *Love's Labour's Lost*, iv. 1. 37, 'Only for praise sake'; in *Coriolanus*, ii. 3. 36, 'The fourth would return for conscience sake'; in *As You Like It*, iii. 2. 271, 'For fashion sake'; in *Twelfth Night*, iii. 4. 326, 'He will fight with you for 's oath sake'; in *King John*, iv. 1. 78, 'For heaven sake'; in *1 Henry IV*, ii. 1. 78, 'For sport sake'; and again in the same play, v. 1. 65,

'We were enforced, for safety sake, to fly.'

There is therefore no necessity, either here or in iii. 2. 63, to put an apostrophe to indicate that the sign of the genitive is omitted.

20. *What villain, &c.* who was such a villain of those who touched his body, that he stabbed for any other motive than justice? Compare for the construction, v. 4. 2:

'*Bru.* Yet, country men, O, yet hold up your heads.

Cas. What bastard doth not?'

That is, who is so base-born and ashamed of his birth that he doth not?

26. *trash.* See i. 3. 108.

27. *I had rather be a dog, and bay the moon.* Compare *Drayton*, *Eclogue vii.* 30:

'Wondring at toyes as foolish worldlings doone

Like to the dog that barketh at the moone.'

'Bay' is used transitively in *Cymbeline*, v. 5. 223:

'Set

The dogs o' the street to bay me.'

28. *bait.* The folios have 'baite,' which was changed by Theobald to 'bay.' The second and later folios read 'bait' also in the preceding line. But there is no necessity for either change. It would be absurd to speak of baiting the moon, and *Cassius* implies that *Brutus* was not only barking at him, but attacking him as a wild beast is attacked by dogs. Compare *Twelfth Night*, iii. 1. 130:

'Have you not set mine honour at the stake

And baited it with all the unmuzzled thoughts

That tyrannous heart can think?'

'Bait,' as *Mr. Skeat* has pointed out to me, is the same as the Icelandic *beita* (the causal of *bíta*, to bite), which signifies to hunt, chase. I was at one time disposed to think it was connected with 'bay,' as 'hoist' with 'hoise,' and 'graft' with 'graff.'

30. *To hedge me in*, to put me under restraint. For this gerundial use of the infinitive see above, i. 10, and for the phrase compare *The Merchant of Venice*, ii. 1. 18:

'But if my father had not scanted me

And hedged me by his wit.'

Ib. I. For this emphatic repetition of 'I,' compare Romeo and Juliet, iii. 1. 58:

'I will not budge for no man's pleasure, I.'

And 2 Henry IV, ii. 4. 129: 'I'll drink no more than will do me good, for no man's pleasure, I.'

31. *Older in practice.* Compare Plutarch's account of Cassius in the Life of Marcus Brutus (ed. Skeat, p. 129): 'Now Cassius would have done Brutus much honour, as Brutus did unto him, but Brutus most commonly prevented him, and went first unto him, both because he was the elder man as also for that he was sickly of body. And men reputed him commonly to be very skilful in wars, but otherwise marvellous cholerick and cruel, who sought to rule men by fear rather than with lenity: and on the other side, he was too familiar with his friends, and would jest too broadly with them.'

32. *Go to*, an exclamation sometimes of impatience or reproof, as in this passage, sometimes of exhortation simply, like 'come.' Compare The Tempest, v. 1. 297: 'Go to, away!' And King Lear, i. 4. 101: 'If you will measure your lubber's length again, tarry: but away! go to.'

36. *Have mind upon your health*, have regard to your well-being.

37. *slight*. See iv. 1. 12.

39. *choler*, anger. See King Lear, i. 2. 23:

'Kent banish'd thus! and France in choler parted!'

44. *budge*, stir, give way, flinch. Compare Coriolanus, i. 6. 44:

'The mouse ne'er shunn'd the cat as they did budge
From rascals worse than they.'

45. *observe you*, watch your caprices, show you respect. So in Timon of Athens, iv. 3. 212:

'And let his very breath, whom thou'lt observe,
Blow off thy cap.'

47. *the venom of your spleen*. In the old writers on physiology the spleen was regarded as the seat of the emotions. Hence we find that metaphorically it is used to denote a sudden fit of emotion of any kind whether of mirth or anger. Compare Troilus and Cressida, i. 3. 178:

'I shall split all

In pleasure of my spleen';

that is, in giving way to a violent fit of laughter. On the other hand, in 1 Henry IV, v. 2. 19:

'A hare-brain'd Hotspur, govern'd by a spleen';

it denotes a fit of passion. See note on Midsummer Night's Dream, i. 1. 147.

51. *soldier* is here a trisyllable, as in iv. 1. 28.

54. *noble*. Mr. Collier followed his MS. corrector in reading 'abler'; but Brutus says 'noble,' because it is what he wishes Cassius to be.

69. See the extract from Plutarch in the Preface.

72, 73. *had rather coin . . . than to wring.* For the construction see i. 2. 172, 173.

74. *the hard hands of peasants*, worn hard with toil. Compare Troilus and Cressida, i. 1. 59: 'Hard as the palm of ploughman.' And *Midsummer Night's Dream*, v. 1. 72:

'Hard-handed men that work in Athens here.'

Ib. trash. See l. 26.

76. *By any indirection*, by any crooked or dishonourable method. Compare King John, iii. 1. 276:

'The better act of purposes mistook

Is to mistake again; though indirect,

Yet indirection thereby grows direct.'

The adjective 'indirect' in the sense of 'wrong, unlawful,' occurs several times. See for instance, *As You Like It*, i. 1. 159: 'And never leave thee till he hath ta'en thy life by some indirect means or other.' And *2 Henry IV*, iv. 5. 185:

'By what by-paths and indirect crook'd ways

I met this crown.'

80. *To lock*, as to lock. See l. 268.

Ib. rascal, worthless, base. So *2 Henry IV*, ii. 4. 247: 'A rascal bragging slave!' Literally, 'rascal' denoted a deer out of condition, as in *As You Like It*, iii. 3. 58: 'The noblest deer hath them as huge as the rascal.'

Ib. counters, round pieces of metal of no value, used only in making calculations. For instance in *Winter's Tale*, iv. 3. 38, the clown puzzling over his sum says, 'I cannot do't without counters.' And see *Troilus and Cressida*, ii. 2. 28:

'Will you with counters sum

The past proportion of his infinite?'

85. *rived*. See i. 3. 6.

88. *I do not*. These words refer only to the general tenor of Cassius' speech. Brutus does not mean to admit that he is exaggerating, but only that he calls attention to the faults of Cassius when they are practised upon himself.

93. *alone on Cassius*, on Cassius only. For the position of 'alone,' qualifying what follows and not what precedes, compare *All's Well that Ends Well*, i. 1. 199: 'And show what we alone must think'; that is, what we must only think.

94. *awearry*. Compare *Macbeth*, v. 5. 49:

'I gin to be awearry of the sun.'

And *The Merchant of Venice*, i. 2. 2: 'By my troth, Nerissa, my little body is awearry of this great world.'

101. *Plutus*. The folios have 'Pluto's.' Compare *Troilus and Cressida*, iii. 3. 197, where the first folio reads,

'The providence that's in a watchfull State,
Knowes almost euery graine of Plutoes gold.'

See also note on i. 2. 3.

102. *be'st*. See ii. 3. 6.

Ib. a Roman. Blackstone compares l. 186. Cassius appeals to Brutus by that which was his most honourable distinction.

107. *it shall have scope*. That is, thy anger shall have free play. See King Lear, i. 4. 314:

'But let his disposition have that scope
That dotage gives it.'

108. *dishonour shall be humour*, it shall be regarded by me as the consequence of your humour or natural temperament.

110. *as the flint bears fire*. Compare i. 2. 177.

111. *Who*, used for 'which,' when referring to inanimate objects regarded as persons. Compare King Lear, iv. 3. 16;

'It seem'd she was a queen
Over her passion; who, most rebel-like,
Sought to be queen o'er her.'

Ib. enforced, struck with violence. Compare Lucrece, 181:

'As from this cold flint I enforced this fire.'

112. *straight*, straightway, instantly. So *Midsummer Night's Dream*, iii. 2. 403: 'I will be with thee straight.' And *Hamlet*, v. i. 4: 'Therefore make her grave straight.'

113. See above, l. 49.

114. *blood ill-temper'd*. Burton (*Anatomy of Melancholy*, Part i. Sec. 1. mem. 2. subs. 2) describes the four humours, blood, phlegm, choler, and melancholy, corresponding to the four elements, upon the tempering or mixing of which depended the 'temperament' of a man's body. See also Trench's *Select Glossary*, under the words 'Humour' and 'Temper,' and Davies of Hereford's *Microcosmos* (ed. Grosart), p. 30, col. 2, of the various complexions or temperaments:

'Well-tempred, is an equal counterpoise
Of th' Elements' forementioned qualities . . .
Ill tempred's that where some one Element
Hath more dominion then it ought to haue;
For they rule ill that haue more regiment
Then nature, wisdom, right, or reason gaue.'

Ib. vex:th. The verb is singular because 'grief and blood' express but one idea.

117. *And my heart too*. In such cases the expression of assent is often omitted. Compare *Hamlet*, iii. 2. 53:

'*Ham*. Will the king hear this piece of work?
Pol. And the queen too, and that presently.'

123. Poet. [Within.] The folios have 'Enter a Poet' here. In Plutarch it was not a poet but Marcus Phaonius, a crazy philosopher, who interrupted the quarrel between Brutus and Cassius. See the Preface.

131. *cynic*. See the quotation from Plutarch in the Preface.

133. *fashion*, a trisyllable. See 'soldier' above, l. 51.

134. *I'll know his humour*, I will recognize and make allowance for his humour.

135. *these jiggings fools*, these foolish writers of doggrel. A 'jig' was a ballad, and also the tune to which it was sung and the dance which it accompanied. In his note to Ben Jonson's *Every Man out of his Humour*, ii. 1, Gifford says, 'In our author's days a jig did not always mean a dance, but frequently, as here, a ballad, or a low ludicrous dialogue, in metre.' See also note on 'jig-maker' in *Hamlet*, iii. 2. 108 (Clarendon Press ed.), and compare *The Passionate Pilgrim*, 253 :

'All my merry jigs are quite forgot.'

Again, *Love's Labour's Lost*, iv. 3. 168 :

'And profound Solomon to tune a jig.'

And *Twelfth Night*, i. 3. 138 : 'My very walk should be a jig.' Cotgrave gives 'Strambot : m. A Iyg, Round, Catch, countrey song.' Delius quotes from Marlowe's *Tamburlaine the Great*, prologue :

'From jiggings veins of rhyming mother-wits,
And such conceits as clownage keeps in pay,
We'll lead you to the stately tent of war.'

136. *Companion*, used contemptuously, as we now use 'fellow.' See note on *Midsummer Night's Dream*, i. 1. 15 :

'The pale companion is not for our pomp.'

144. *give place*, give way, yield. See iii. 1. 10.

145. *Portia is dead*. The death of Portia in the manner here described is related by Plutarch (see Preface), but not in connexion with the quarrel between Brutus and Cassius. Shakespeare seized upon the incident to bring out Brutus's power of self-control.

150. *Upon what sickness?* in consequence of what sickness? Compare *Coriolanus*, ii. 1. 244 :

'Doubt not

The commoners, for whom we stand, but they
Upon their ancient malice will forget
With the least cause these his new honours.'

150, 151. *Impatient of my absence, And grief, &c.* The sense is quite clear, but there is a mixture of two constructions : 'Impatient of my absence, and grieving,' &c., and 'Impatience of my absence, and grief,' &c. Capell conjectured 'Impatience.'

151. *Octavius with Mark Antony Have &c.* The construction is as if 'and' stood in place of 'with,' as in l. 166.

152. *That tidings.* Shakespeare uses 'tidings' both as a singular and as a plural noun. See v. 3. 54:

'These tidings will well comfort Cassius.'

And As You Like It, v. 4. 159:

'That bring these tidings to this fair assembly.'

In the singular it is found in Richard II, ii. 1. 272:

'How near the tidings of our comfort is.'

In the same way 'news' is both singular and plural.

Ib. distract, distraught, distracted. Compare Hamlet, iv. 5. 2:

'She is importunate, indeed distract.'

158. Re-enter Lucius, with wine and taper. The folios have 'Enter Boy with Wine, and Tapers'; but from lines 162, 273 there appears to have been only one taper.

163. *call in question*, consider, examine into. Compare Hamlet, iv. 5. 217:

'His means of death, his obscure funeral, . . .

Cry to be heard, as 'twere from heaven to earth,

That I must call't in question.'

And Romeo and Juliet, i. 1. 235:

'Ben. Examine other beauties.

Rom.

'Tis the way

'To call hers exquisite, in question more.'

That is, to examine more closely into her beauty which is exquisite.

167. *power*, force; used of an army. See iv. 1. 42.

168. *bending their expedition*, directing their march. See note on 'bend,' i. 2. 123; and for 'expedition' compare Richard III, iv. 4. 136:

'Who intercepts my expedition?'

where Richard, on his march, is interrupted by the Duchess of York.

169. *Myself*, when used alone in the nominative is generally followed by the first person, as in The Tempest, i. 2. 434: 'Myself am Naples'; and Two Gentlemen of Verona, ii. 4. 64:

'And though myself have been an idle truant.'

But it sometimes takes the third person, as in 2 Henry VI, iii. 1. 217:

'Even so myself bewails good Gloucester's case.'

Ib. tenour. The folios have 'tenure,' as in As You Like It, iv. 3. 11, the first folio reads, 'It beares an angry tenure.'

171. *outlawry.* The first folio has 'Outlarie.'

176. *Cicero being one.* See North's Plutarch, Life of M. Brutus (ed. Skeat, p. 128): 'After that, these three, Octavius Cæsar, Antonius, and Lepidus, made an agreement among themselves, and by those articles divided the provinces belonging to the empire of Rome among themselves, and did set up bills of proscription and outlawry, condemning two hundred of the noblest men of Rome to suffer death, and among that number Cicero was one.'

181. *Nor nothing*. For the double negative see i. 2. 237, and *The Tempest*, i. 2. 407:

‘This is no mortal business, nor no sound
That the earth owes.’

Ib. writ, written. Shakespeare uses the three forms ‘writ,’ ‘written’ and ‘wrote,’ for the participle. The two former are most common. See, for instance, *Sonnet*, lxxxiv. 9:

‘Let him but copy what in you is writ.’

‘Wrote,’ which is also used for the preterite, occurs as the participle in *Antony and Cleopatra*, iii. 5. 11: ‘Accuses him of letters he had formerly wrote to Pompey.’

188. *Why*, like ‘what,’ used as an interjection. Here it expresses acquiescence; in that case, that being so. Compare l. 284, and *Macbeth*, iii. 4. 107:

‘Hence, horrible shadow!

Unreal mockery, hence!

[*Ghost vanishes.*

Why, so: being gone,

I am a man again.’

189. *once*, at some time or other. See *Hall’s Epistles*, Dec. i. Ep. i.: ‘Your motives shall once be scanned before an higher barre.’ Steevens quotes *Merry Wives of Windsor*, iii. 4. 103:

‘I thank thee; and I pray thee, once to-night
Give my sweet Nan this ring.’

192. *in art*. Cassius says he was a Stoic by profession like Brutus, but his art had not become a second nature.

194. *to our work alive*. Let us speak no more of the dead.

197. This discussion between Brutus and Cassius as to their military policy is represented in *Plutarch* as having taken place at Philippi just before the battle. See *Life of M. Brutus* (ed. Skeat, p. 138): ‘Thereupon Cassius was of opinion not to try this war at one battle, but rather to delay time, and to draw it out in length, considering that they were the stronger in money, and the weaker in men and armour. But Brutus, in contrary manner, did always before and at that time also, desire nothing more than to put all to the hazard of battle, as soon as might be possible: to the end he might either quickly restore his country to her former liberty, or rid him forthwith of this miserable world, being still troubled in following and maintaining of such great armies together.’

199. *Doing himself offence*, injuring himself. Compare *Midsummer Night’s Dream*, ii. 2. 23:

‘Worm nor snail, do no offence.’

And *Othello*, ii. 3. 222:

‘I had rather have this tongue cut from my mouth
Than it should do offence to Michael Cassio.’

201. *of force*, of necessity. Compare *The Merchant of Venice*, iv. 1. 421:

‘Dear sir, of force I must attempt you further.’

205. *Along by them*, through their country. See ii. 1. 218.

206. *By them*, by their means. Shakespeare again plays upon the various meanings of ‘by’ in iii. 1. 163.

207. *new-added*, with fresh additions to their number. There is no need to read with Singer ‘new-aided,’ or with Mr. Collier’s MS. corrector ‘new-hearted,’ which Professor Craik adopted.

211. *Under your pardon*. See iii. 1. 236.

216, &c. Compare Prospero’s speech in *The Tempest*, i. 2. 181–184:

‘I find my zenith doth depend upon
A most auspicious star, whose influence
If now I court not but omit, my fortunes
Will ever after droop.’

Bacon has the same idea in his *Advancement of Learning*, ii. 23, § 38 (p. 243, Clarendon Press ed.): ‘In the third place I set down reputation, because of the peremptory tides and currents it hath; which, if they be not taken in their due time, are seldom recovered, it being extreme hard to play an after game of reputation.’

222. *our ventures*, what we have risked. Brutus keeps up the figure of a voyage, and ‘venture’ is applied to denote that which is put on board a ship for purposes of trade. Compare *The Merchant of Venice*, i. 1. 42:

‘My ventures are not in one bottom trusted,
Nor to one place.’

And in the same play, iii. 2. 270:

‘Have all his ventures fail’d? What, not one hit?’

Again, 2 *Henry IV*, ii. 4. 69: ‘There’s a whole merchant’s venture of Bourdeaux stuff in him.’

222, 223. *Then . . . Philippi*. The lines are divided as by Capell. In the folios the first line ends at ‘along.’ In either case the verse halts, and Capell substituted ‘on’ for ‘along.’

224. *the deep of night*. Compare *Merry Wives of Windsor*, iv. 4. 40:

‘Why, yet there want not many that do fear
In deep of night to walk by this Herne’s oak.’

226. *we will niggard*, we will stint or put off with short allowance. The word is common both as a substantive and as an adjective, but no instance of its occurrence as a verb is recorded out of Shakespeare. ‘Niggarding’ is found intransitively in the sense of ‘sparing’ in *Sonnet*, i. 12:

‘And, tender churl, makest waste in niggarding.’

227. *to say*. See i. 3. 40.

229. *My gown*, that is, my dressing-gown, or night-gown, as it was called. See stage direction, ii. 2.

236. Re-enter Lucius, with the gown. The folios have 'Enter Lucius with the Gowne' after 'Brutus,' l. 234.

239. *Poor knave*, poor lad. 'Knaves' is used in addressing a servant with friendly familiarity. See l. 267, and Antony and Cleopatra, iv. 14. 12:

'My good knave Eros, now thy captain is
Even such a body.'

Again, King Lear, i. 4. 107: 'How now, my pretty knave! how dost thou?' In Anglo-Saxon *cnāpa* is a servant; literally, a boy (Germ. *knabe*).

Ib. *o'er-watched*, worn out with watching. Compare King Lear, ii. 2. 177:

'All weary and o'erwatch'd,
Take vantage, heavy eyes, not to behold
This shameful lodging.'

240. *Claudius*. The folios here and elsewhere have 'Claudio'; and 'Varrus' for Varro.

Ib. *other*, plural, as in The Merchant of Venice, i. 1. 54:

'And other of such vinegar aspect.'

Shakespeare uses both 'other' and 'others' for the plural.

245. *raise*, rouse. Compare Othello, i. 1. 183:

'Get weapons, ho!

And raise some special officers of night.'

246. *my brother Cassius*. See ii. 1. 70.

247. *So please you*. See iii. 1. 141.

251. Varro and Claudius lie down. The folios have no stage-direction here. Malone inserted 'Serv. lie down.'

253. *much forgetful*. We use 'much' with participles, but not with adjectives, as was common in Shakespeare's time. Compare As You Like It, i. 2. 196 (168 Clarendon Press ed.): 'Wherein I confess me much guilty.' And Winter's Tale, v. 2. 128: 'Who began to be much sea-sick.' Again in Philemon, 8: 'Wherefore, though I might be much bold in Christ.'

256. *an't please*, if it please. See Merry Wives of Windsor ii. 2. 36: 'Not so, an't please your worship'; where it is printed as most commonly in the folios 'and 't please.' Compare note on The Tempest, v. 1. 117 (Clarendon Press ed.).

260. *young bloods*. Compare Much Ado, iii. 3. 141: 'How giddily a' turns about all the hot bloods between fourteen and five-and-thirty?' In the present play, i. 2. 151, 'bloods' is used for 'persons.'

266. *thy leaden mace*. Upton compares Spenser, Fairy Queen, i. 4. 44:

'But when as Morpheus had with leaden mace
Arrested all that courtly company.'

268. *so much wrong to wake thee*. See above, l. 80.

272. *left reading*, left off reading. Compare Romeo and Juliet, i. 3. 44:

'The pretty wretch left crying, and said Ay.'

And Acts xxi. 32: 'And when they saw the chief captain and the soldiers, they left beating of Paul.'

Ib. Enter the Ghost of Cæsar. See Antony and Cleopatra, ii. 6. 12, 13. In Plutarch nothing is said about Cæsar's ghost, but the apparition is called 'a wonderful strange and monstrous shape of a body.'

273. *How ill this taper burns!* See the quotation from Plutarch in the Preface. At the appearance of a ghost it was believed that the lights burnt blue. See Richard III, v. 3. 180, where the ghosts of Richard's victims appear to him in his sleep:

'The lights burn blue. It is now dead midnight.'

278. *to stare*, to stand on end. Compare The Tempest, i. 2. 213:

'With hair up-staring,—then like reeds, not hair—'

279. *Speak to me what thou art*, describe to me, tell me what thou art. Compare Twelfth Night, i. 5. 223: 'Speak your office.'

286. *Why*. See l. 188.

Ib. Exit Ghost. Not in the folios. Rowe placed the stage direction after 'Claudius,' l. 288.

297. *Sirrah*, used in addressing inferiors. See iii. 1. 10, v. 3. 25.

298. *To Varro*. Added in the Globe edition.

305. *set on*, set forward, put in motion. See v. 3. 108.

Ib. *his powers*. See iv. 1. 42.

ACT V.

Scene I.

The plains of Philippi. So Capell. Rowe has 'The Fields of Philippi, with the two Camps.'

4. *their battles*, their divisions in order of battle. See v. 3. 108, and Macbeth, v. 6. 4:

'You, worthy uncle,
Shall, with my cousin, your right-noble son,
Lead our first battle.'

Also Henry V, iv. 3. 69:

'The French are bravely in their battles set.'

5. *to warn us*, to summon us. Compare King John, ii. 1. 201:

'Who is it that hath warn'd us to the walls?'

And Romeo and Juliet, v. 3. 207:

'O me! this sight of death is as a bell,
That warns my old age to a sepulchre.'

7. *Tut, pooh, pooh!* an exclamation of scornful impatience. Antony thinks little of Octavius as a captain. Compare Richard II, ii. 3. 86:

Boling. My gracious uncle—

York. Tut, tut!

Grace me no grace, nor uncle me no uncle.'

Ib. I am in their bosoms, I am in their confidence, and know their secrets.
See ii. 1. 305, and compare 1 Henry IV, 1. 3. 266:

'Your son in Scotland being thus employ'd,

Shall secretly into the bosom creep

Of that same noble prelate.'

8. *they could be content*, they would be very glad. Compare Coriolanus,
i. 1. 32:

'*Sec. Cit.* Consider you what services he has done for his country?

First Cit. Very well; and could be content to give him good report
for 't, but that he pays himself with being proud.'

10. *with fearful bravery*, with terrible display, thinking to intimidate by
ostentation. 'Bravery' is used in this sense in Hamlet, v. 2. 79:

'But, sure, the bravery of his grief did put me

Into a towering passion.'

Steevens takes a different view of the passage, and quotes in illustration from
Sidney's Arcadia, book ii.: 'Her horse, faire and lustie; which she rid so as
might show a fearefull boldnes, daring to doe that which she knew that she
knew not how to doe.' But Shakespeare had been reading Plutarch (Life of
Brutus, ed. Skeat, p. 137): 'In truth, Brutus' army was inferior to Octavius
Cæsar's in number of men; but for bravery and rich furniture, Brutus' army
far excelled Cæsar's.'

Ib. *by this face*, by putting on this bold front.

14. *Their bloody sign of battle*. Plutarch says (Life of M. Brutus, ed.
Skeat, p. 139), 'The next morning, by break of day, the signal of battle was
set out in Brutus' and Cassius' camp, which was an arming scarlet coat.'

16. In Plutarch's account of the battle it is said that Cassius, although
more experienced as a soldier, allowed Brutus to lead the right wing of the
army. Shakespeare made use of this incident, but transferred to the opposite
camp, in order to bring out the character of Octavius, which made Antony
yield. Octavius really commanded the left wing.

Ib. *battle*. See i. 4.

Ib. *softly*, gently, slowly. Compare Much Ado about Nothing, ii. 1. 91:
'So you walk softly and look sweetly and say nothing, I am yours for the
walk.' And Genesis xxxiii. 14: 'I will lead on softly, according as the cattle
that goeth before me and the children be able to endure.'

17. *the even field*, the level plain. According to Plutarch (Life of M.
Brutus, ed. Skeat, p. 137), 'The Romans called the valley between both
camps, the Philippian fields.'

18. *keep thou*. Ritson proposed 'keep you,' but 'thou' gives a touch of
imperiousness to Octavius' speech.

19. *this exigent*, this exigency or extremity. Compare Antony and Cleopatra, iv. 14. 63:

‘Thou art sworn, Eros,
That, when the exigent should come, which now
Is come indeed, . . .
Thou then wouldst kill me.’

In 1 Henry VI, ii. 5. 9, it signifies literally ‘end’:

‘These eyes, like lamps whose wasting oil is spent,
Wax dim, as drawing to their exigent.’

20. In the stage direction the folios have only ‘Drum. Enter Brutus, Cassius, & their Army.’

24. *we will answer on their charge*, we will meet their charge when they make it. For ‘answer’ in the sense of ‘meet in combat,’ or ‘be ready for combat,’ compare Troilus and Cressida, i. 3. 171:

‘Arming to answer in a night alarm.’

And Henry V, ii. 4. 3:

‘Thus comes the English with full power upon us;
And more than carefully it us concerns
To answer royally in our defences.’

25. *Make forth*, go forward. See iii. 1. 18.

33. *The posture of your blows are yet unknown*. It is not yet known where your blows are directed. ‘Are’ has been carelessly put for ‘is’ in consequence of the plural substantive which immediately precedes. There are many instances of this error in Shakespeare. See note on Hamlet, i. 2. 38 (Clarendon Press ed.). To the examples there given may be added the following from the Authorised Version, Acts i. 15: ‘The number of the names together were about an hundred and twenty.’ 2 Chronicles xxvi. 12: ‘The whole number of the chief of the fathers of the mighty men of valour were two thousand and six hundred.’

34. *the Hybla bees*. Hybla was a town in Sicily, on the hills near which grew the thyme which made it celebrated for its honey. Shakespeare again refers to it in 1 Henry IV, i. 2. 47:

‘*Fal.* And is not my hostess of the tavern a most sweet wench?

‘*Prince.* As the honey of Hybla, my old lad of the castle.’

Compare Virgil, Ecl. vii. 37: ‘*thymo mihi dulcior Hyblæ.*’ Strabo (vi. p. 267) says that Megara, which was a Dorian colony, was formerly called Hybla, and that although the cities had both disappeared, the name Hybla survived on account of the excellence of the Hyblean honey.

35. *Not stingless too*. Delius proposes to read this with a note of interrogation.

38. *threat*, threaten. Compare Macbeth, ii. 1. 60: ‘Whiles I threat, he lives.’

40. *Hack'd one another.* 'So many swords and daggers lighting upon one body, one of them hurt another' (Plutarch, ed. Skeat, p. 119).

41. *fawn'd like hounds.* 'They all made as though they were intercessors for him, and took Cæsar by the hands, and kissed his head and breast' (Plutarch, ed. Skeat, pp. 118, 119).

43. *behind.* 'Then Casca, behind him, strake him in the neck with his sword' (Plutarch, ed. Skeat, p. 100).

44. *struck.* Spelt 'strooke' in the first and second folios.

47. *If Cassius might have ruled.* See ii. 1. 161; iii. 1. 145. 'All the conspirators, but Brutus, determining upon this matter, thought it good also to kill Antonius, because he was a wicked man, and that in nature favoured tyranny.' (Plutarch, ed. Skeat, p. 119).

52. *goes up,* goes back into its sheath. So in Hamlet, iii. 3. 88:

'Up, sword; and know thou a more horrid hent.'

Compare The Tempest, i. 2. 469: 'Put thy sword up, traitor.' And Othello, i. 2. 59:

'Keep up your bright swords, for the dew will rust them.'

53. *three and thirty.* Corrected by Theobald to 'three and twenty,' as in Plutarch (ed. Skeat, p. 101): 'For it is reported, that he had three and twenty wounds upon his body.'

55. *Have added slaughter, &c.,* have made the sword of traitors slay another victim. Steevens compares King John, ii. 1. 349:

'Or add a royal number to the dead,

Gracing the scroll that tells of this war's loss

With slaughter coupled to the name of kings.'

57. *So I hope.* Delius connects this with what follows, putting a comma only at 'hope.'

58. *to die on Brutus' sword.* 'On' has not only a local meaning, but is also used with the instrument. Compare Midsummer Night's Dream, ii. 2. 107:

'O, how fit a word

Is that vile name to perish on my sword!'

And in the same play, ii. 1. 244:

'To die upon the hand I love so well.'

59. *thy strain,* thy race, stock. Compare Henry V, ii. 4. 51:

'And he is bred out of that bloody strain

That haunted us in our familiar paths.'

And Pericles, iv. 3. 24:

I do shame

To think of what a noble strain you are,

And of how coward a spirit.'

It is the Anglo-Saxon *strýnd* from *strýnan* or *streónan*, to beget.

60. *honourable.* Adjective for adverb. Compare King Lear, iv. 6. 3:

'*Glou.* Methinks the ground is even.

Edg.

Horrible steep.'

In 3 Henry VI, iii. 2. 123, the first folio has 'Use her honourable.'

61. *A peevish schoolboy.* Octavius was now only twenty-one years old. 'Peevish' is constantly used by Shakespeare in the sense of 'childish, foolish,' and hence 'wayward.' Compare *Two Gentlemen of Verona*, v. 2. 49 :

'Why, this it is to be a peevish girl,

That flies her fortune when it follows her.'

And As You Like It, iii. 5. 110 :

'Tis but a peevish boy ; yet he talks well.'

See also Mrs. Quickly's opinion of Jack Rugby, *Merry Wives of Windsor*, i. 4. 14 : 'His worst fault is, that he is given to prayer ; he is something peevish that way.' It is here used in contempt, as by Gosson in his *School of Abuse* (ed. Arber), p. 27 : 'We haue infinite Poets, and Pipers, and suche peeuish cattle among vs in Englande.'

62. *a masker and a reveller.* See note on i. 2. 203, and ii. 2. 116.

63. *Old Cassius still*, cholerick and keen of tongue as of old.

66. *stomachs*, appetites. See *Henry V*, iv. 3. 35 :

'Rather proclaim it, Westmoreland, through my host,

That he which hath no stomach to this fight,

Let him depart.'

And in the same play, iii. 7. 166 : 'Then shall we find to-morrow they have only stomachs to eat, and none to fight.'

69. The stage direction in the folios is 'Lucillius and Messala stand forth.'

70. See the quotations from Plutarch in the Preface.

71. *as this very day.* For 'as' used redundantly with expressions of time compare *Romeo and Juliet*, v. 3. 247 :

'Meantime I writ to Romeo

That he should hither come as this dire night.'

And *Measure for Measure*, v. 1. 74 :

'One Lucio

As then the messenger.'

Again, in *The Historie of King Arthur* (iii. 331, ed. T. Wright) : 'God hath sent men unto you of his most speciall grace for to give you warning, that in no wise you doe battaile as to-morrow.' And in *Generydes* (Early English Text Society), l. 5278 :

'I left hym ther, quod he, as yesterday.'

In the Glossary to this poem I have collected many other instances of the redundant use of 'as.'

77. *I held Epicurus strong*, I was firmly attached to the doctrines of Epicurus. Just before the murder of Cæsar, says Plutarch (ed. Skeat, p. 100), 'It is also reported, that Cassius (though otherwise he did favour the doc-

trine of Epicurus), beholding the image of Pompey, before they entered into the action of their traitorous enterprise, he did softly call upon it to aid him.' And again, when Brutus told him of the vision he had seen at Sardis (p. 136), 'Cassius being in opinion an Epicurean, and reasoning thereon with Brutus, spake to him touching the vision thus: "In our sect, Brutus, we have an opinion, that we do not always feel or see that which we suppose we do both see and feel, but that our senses being credulous and therefore easily abused (when they are idle and unoccupied in their own objects) are induced to imagine they see and conjecture that which in truth they do not."'

78. *that do presage*, that foreshew the future. Elsewhere in Shakespeare used with an object, as in *Romeo and Juliet*, v. 1. 2:

'My dreams presage some joyful news at hand.'

79. *Coming from Sardis*. 'When they raised their camp, there came two eagles that, flying with a marvellous force, lighted upon two of the foremost ensigns, and always followed the soldiers, which gave them meat and fed them, until they came near to the city of Philippes: and there, one day only before the battle, they both flew away.' (Plutarch, ed. Skeat, p. 137.)

Ib. former, fore or foremost. Ritson quotes from Adlington's Apuleius (1596, p. 178): 'First hee instructed me to sit at the table vpon my taile, and howe I should leape and daunce, holding vp my former feete.' And again, from Harrison's Description of Britaine (Holinshed, i. fol. 109 b; ed. 1577): 'It [i. e. brawn] is made commonly of the fore part of a tame Bore, set vppe for the purpose by the space of an whole yeare or two . . . Afterwarde he is killed, scalded and cut out, & then of his former partes is our Brawne made.' Todd in his edition of Johnson's Dictionary gives the following example from Spenser (*Fairy Queen*, vi. 6. 10):

Yet did her face and former parts professe

A faire young Mayden, full of comely glee.'

81. *Gorging*, the technical term for the feeding of a bird of prey. Compare Lucrece, 694:

'Look, as the full-fed hound or gorged hawk.'

And *The Taming of the Shrew*, iv. 1. 194:

'My falcon now is sharp and passing empty;

And till she stoop she must not be full-gorged.'

82. *Who*. See note on iv. 3. 111.

Ib. consorted, accompanied, attended. See *Romeo and Juliet*, iii. 1. 135:

'Thou, wretched boy, that didst consort him here,

Shalt with him hence.'

84. *in their steads*. Compare *Timon of Athens*, iv. 1. 6:

'Pluck the grave wrinkled senate from the bench,

And minister in their steads.'

For the plural see note on i. 2. 42. The first and second folios read 'steeds.'

Ib. 'And yet further, there was seen a marvellous number of fowls of prey, that feed upon dead carcasses; and bee-hives also were found, where bees were gathered together in a certain place within the trenches of the camp: the which place the soothsayers thought good to shut out of the precinct of the camp, for to take away the superstitious fear and mistrust men would have of it. The which began somewhat to alter Cassius' mind from Epicurus' opinions, and had put the soldiers also in a marvellous fear.' (Plutarch, cd. Skeat, p. 138.)

86. *As*, as if. See iii. 1. 99, and Abbott, § 107.

Ib. *sickly prey*. Compare King John, iv. 3. 153:

'But confusion waits,

As doth a raven on a sick-fall'n beast.'

89. *I but believe it partly*, that is, I but partly believe it. For this position of 'but' in the sentence see i. 3. 144: 'Where Brutus may but find it,' where 'but' does not qualify the verb next which it stands. See also, i. 1. 44:

'And when you saw his chariot but appear';

that is, and when you saw only his chariot appear. Again, v. 5. 42, and Troilus and Cressida, iii. 3. 155:

'For honour travels in a strait so narrow,

Where one but goes abreast';

that is, only one goes. And The Merchant of Venice, i. 1. 153:

'You know me well, and herein spend but time,

To wind about my love with circumstance';

that is, you only spend time.

91. *very constantly*, with great firmness. See 'constant,' iii. 1. 22; and 'constancy,' ii. 1. 299.

92. Brutus ends the conversation with Lucilius which they had held apart.

94. *Lovers*. See iii. 2. 13.

95. *rest*. The folios have 'rests,' a printer's blunder, and not a plural inflection as Abbot, § 333.

Ib. *incertain*, uncertain, doubtful. Compare All's Well that Ends Well, iii. 1. 15:

'Since I have found

Myself in my incertain grounds to fail

As often as I guess'd.'

97 &c. See Preface.

100. *then*, in that case, if we lose the battle.

101-108. The construction appears to be that the words 'I know not how . . . The time of life' are parenthetical. Cassius asks, 'What are you then determined to do?' To which Brutus replies 'Even by the rule of that philosophy, &c., arming myself with patience (I am determined) To stay

the providence,' &c. There is a discrepancy between this and the following speech in which Brutus declares his resolution never to be led in triumph through the streets of Rome. The thought of this disgrace appears to have overcome his philosophic objection to suicide. The passage in North's Plutarch from which this speech is taken is obscured by being badly printed, and Shakespeare was misled by it. What Brutus there really says is that when a young man and inexperienced in the world he trusted to a certain rule of philosophy by which he blamed Cato for killing himself, but that now being in the midst of danger he was of a contrary mind. But the passage as it is printed stands thus: 'Brutus answered him, being but a young man, and not over greatly experienced in the world; I trust (I know not how) a certain rule of philosophy,' &c., as if the speech began with 'I trust,' which moreover, although evidently a past tense (Old English *truste*), must have been read by Shakespeare as the present. See the whole passage in the Preface.

105. *of what might fall*, of what might happen. See iii. 1. 146.

Ib. to prevent, to anticipate. See iii. 1. 35.

106. *The time of life*, the natural period of existence, the time when life naturally comes to an end.

107. *To stay*, to await. Compare Macbeth, iv. 3. 142:

'Ay, sir; there are a crew of wretched souls
That stay his cure.'

109. *Thorough*. The first and second folios have 'Thorow,' the others 'Through.' See iii. 1. 137.

Ib. Cassius' speech is not marked as an interrogation in the folios.

113. *begun* is used by Shakespeare for the past tense generally when the rhyme requires it. Compare Venus and Adonis, 462:

'Or like the deadly bullet of a gun,

His meaning struck her ere his words begun.'

Dr. Schmidt (Shakespeare Lexicon) says that it is only so used, and he takes 'begun' in the present instance as the participle, reading the passage as if it were 'that work begun on the ides of March.' In truth both 'began' and 'begun' are found for the preterite at an early period of the language. See for example Old English Homilies (Early English Text Society, ed. Morris), first series, p. 59: 'Alle þe scafte þe he bi-gon'; all the creatures that he began. And again, p. 43: 'Nu bi-gon paul to wepen wunderliche'; now began Paul to weep wonderfully. Again in Layamon's Brut (ed. Madden), l. 25765, the earlier version has '& bi-gon him to speken,' while the later reads 'and bi-gan him to speke.' And in l. 28354, the earlier version has 'Modred bi-gon to fleon,' Modred began to flee; while in the later it is 'Modred gan to fleonde.' Similarly, Shakespeare uses 'shrunk' for the preterite of 'shrink,' while in the Authorised Version we find 'shrank'; of 'drink' the preterite is both 'drank' and 'drunk'; and the preterite of

'swim' is either 'swam' or 'swom' in the folios; and 'sing' makes both 'sang' and 'sung.'

118. *If not, why then this parting was well made.* For the construction compare Troilus and Cressida, i. 3. 372-4:

'If he were foil'd,
Why then, we did our main opinion crush
In taint of our best man.'

Scene II.

1. *Messala.* According to Plutarch (ed. Skeat, p. 140), Cassius gave up the command of the right wing to Brutus, 'and willed that Messala (who had charge of one of the warlikest legions they had) should be also in that wing with Brutus.'

Ib. these bills, these notes, these written instructions. Plutarch (ed. Skeat, p. 141) says, 'In the meantime Brutus, that led the right wing, sent little bills to the colonels and captains of private bands, in the which he wrote the word of the battle.'

3. *set on,* advance, make the onset. See i. 2. 11, and iv. 3. 305.

Scene III.

1. See the passage from Plutarch in the Preface.

2. *Myself.* See iv. 3. 169.

3. *ensign,* standard-bearer.

4. *it,* that is, the ensign or standard which he carried.

6. *some advantage on.* Compare Venus and Adonis, 405:

'To take advantage on presented joy.'

7. *his soldiers fell to spoil,* as Prince Rupert's troopers at Naseby, where Cromwell was the Antony of the day.

11. *far off.* It may be that 'far' is here the comparative and equivalent to 'further' just above. Compare Winter's Tale, iv. 4. 442: 'Far than Deucalion off.' In the same way 'near' is used for 'nearer.' See Richard II, v. 1. 88:

'Better far off than near, be ne'er the near';

that is, to be never the nearer.

18. *yond.* See i. 2. 194.

19. *with a thought,* as quick as thought. Compare The Tempest, iv. 1. 164: 'Come with a thought'; and l. 43 of the same scene, 'Ay, with a twink'; that is, in the twinkling of an eye. Again, Antony and Cleopatra, iv. 14. 9:

'Even with a thought

The rack dislimns.'

20. *higher.* So the first folio. The others have 'hither.'

21. *My sight was ever thick.* See Plutarch quoted in the Preface. 'Thick' in the sense of 'dim' is applied to sight in 2 Henry IV, iii. 2. 336: 'His dimensions to any thick sight were invincible.'

22. Pindarus ascends the hill. This stage direction is omitted in the folios. Hammer put 'Exit Pindarus,' and Dyce 'Pindarus goes up.' Pindarus did not leave the stage, but probably went up something which represented rising ground at the back, and when he speaks next the folios have 'Pind. above.'

23. See v. 1. 71.

Ib. Steevens quotes from King Lear, v. 3. 174, Edmund's speech just before his death, 'The wheel is come full circle.'

25. *his compass*, its course; here a circular one, ending where it began. Compare Othello, iii. 4. 71:

'A sibyl, that had number'd in the world
The sun to course two hundred compasses.'

29. *make to him.* See iii. 1. 18.

31. *light*, alight. Compare Richard II, i. 1. 82:

'And when I mount, alive may I not light,
If I be traitor or unjustly fight!'

32. *He's ta'en.* In a separate line in the folios.

38. *I swore thee*, I made thee swear. See ii. 1. 129.

Ib. *saving of thy life.* 'Saving' is here a verbal substantive, and the full phrase was 'in saving of thy life': the preposition 'in' first degenerated into 'a,' as in 'a hunting,' 'a fishing,' &c., and then disappeared altogether. See notes on King Lear, ii. 1. 41, As You Like It, ii. 4. 44, and Abbott, § 178. Also King Lear, v. 3. 274:

'I kill'd the slave that was a-hanging thee.'

In John ii. 20 the Authorised Version has, 'Forty and six years was this temple in building,' where Tyndale gives 'a building.'

41. *this good sword.* 'Furthermore, of all the chances that happen unto men upon the earth, that which came to Cassius above all other, is most to be wondered at: for he, being overcome in battle at the journey of Philippes, slew himself with the same sword with the which he strake Cæsar.' (Plutarch, ed. Skeat, p. 103.)

42. *search*, pierce; elsewhere used by Shakespeare in the sense of 'probe.' See As You Like It, ii. 4. 44:

'Alas, poor shepherd! searching of thy wound,
I have by hard adventure found my own.'

And Troilus and Cressida, ii. 2. 16:

'The tent that searches

To the bottom of the worst.'

Perhaps Cassius intentionally uses the word with this surgical meaning, his sword being the tent or probe which searched the wound of his grief.

43. *the hilts*, used of a single weapon, as in Henry V, ii. 1. 68: 'He that strikes the first stroke, I'll run him up to the hilts, as I am a soldier.'

45. Pindarus stabs him. The first folio has no stage direction but a dash in the middle of the line. The later folios put, 'Kills him' after line 106, where Capell has simply 'Dies.'

51. *change*, the vicissitude of war, alternation of fortune. What they had lost on the one side they had gained on the other.

60. *O setting sun*. It appears from l. 109 that it was only three o'clock.

61. *to night*. Hyphenated by Knight and Collier.

66. *good success*. In Shakespeare's time 'success' was a neutral word, used in the sense of 'issue, result,' and generally qualified by some adjective. In present usage the prosperous issue is implied, and 'good success' is a redundant phrase. Compare Coriolanus, i. 1. 264: 'Tickled with good success.' See ii. 2. 6.

68. *apt*, susceptible, ready to receive impressions. See Venus and Adonis, 354:

'As apt as new-fall'n snow takes any dint.'

And Coriolanus, iii. 2. 29:

'I have a heart as little apt as yours.'

71. Like the brood of the adder, according to a popular belief. Compare Gosson, *The Schoole of Abuse* (ed. Arber), p. 46: 'The Adders death, is her own broode.'

79. Exit Messala. Added by Pope.

86. *bid*. Shakespeare uses both 'bid' and 'bade' for the past tense. See *As You Like It*, iv. 3. 7: 'My gentle Phebe bid me give you this.'

88. *how I regarded Caius Cassius*, what respect I paid him. Compare Coriolanus, v. 6. 144:

'Let him be regarded

As the most noble corse that ever herald

Did follow to his urn.'

89. *a Roman's part*. See Macbeth, v. 8. 1:

'Why should I play the Roman fool, and die

On mine own sword?'

And Hamlet, v. 2. 352.

90. Kills himself. The folios have simply 'Dies.'

92. *and*. See iii. 2. 118.

96. *In, into*. See Richard III, i. 2. 261:

'But first I'll turn yon fellow in his grave.'

Ib. own proper, emphatic; 'proper' being equivalent to 'own.' See *All's Well that Ends Well*, iv. 2. 49:

'Thus your own proper wisdom

Brings in the champion Honour on my part.'

97. *whether*, a monosyllable; printed 'where' in the folios. See i. 1. 62.

99. *The last of all the Romans.* 'So when he was come thither, after he had lamented the death of Cassius, calling him the last of all the Romans, being impossible that Rome should ever breed again so noble and valiant a man as he, he caused his body to be buried, and sent it to the city of Thassos, fearing lest his funerals within his camp should cause great disorder.' (Plutarch, ed. Skeat, p. 144.) Rowe read, 'Thou last of all the Romans,' but apart from the fact that the expression is taken directly from Plutarch, we find in *King Lear*, i. 1. 271:

'The jewels of our father, with wash'd eyes
Cordelia leaves you.'

And in 3 *Henry VI*, v. 5, 38, the folios have

'Take that, the likeness of this railer here.'

Again in *Coriolanus*, i. 6. 6, the folios read, 'The Roman gods.' Steevens maintains that these are mere misprints.

Ib. fare thee well. The first folio has 'far,' and this represents what was once the stage pronunciation.

101. *moe*, more. See ii. 1. 72.

104. *Thasos.* An island in the Ægean off the coast of Thrace. It still bears the name. The folios have 'Tharsus,' which Theobald changed to Thassos, as in Plutarch. The correct spelling is Thasos, although 'Thassos' does occur.

105. *funerals.* Shakespeare generally uses the singular, but in this instance he has taken the plural from Plutarch. It occurs again in *Titus Andronicus*, i. 1. 381:

'And wise Laertes' son
Did graciously plead for his funerals.'

Similarly we find both 'nuptial' and 'nuptials.' See note on *The Tempest*, v. 1. 308.

106. *it.* The antecedent is contained in the previous clause, the burying of Cassius.

108. *Flavius.* The first folio has 'Flavio,' and for 'Labeo' all the folios read 'Labio,' as in North's Plutarch (ed. Skeat, p. 150): 'Labio and Flavius, of whom the one was his lieutenant, and the other captain of the pioneers of his camp.'

Ib. set our battles on. See iv. 3. 305, v. 1. 4.

109. *'Tis three o'clock.* See quotation from Plutarch in the Preface.

110. *a second fight.* The second battle of Philippi was not fought till twenty days after the first.

Scene IV.

The stage direction is given substantially as by Capell. The folios have 'Alarum. Enter Brutus, Messala, Cato, Lucilius, and Flavius'; and after Cato's speech, 'Enter Souldiers, and fight.'

2. *What bastard doth not?* Who is so baseborn that he doth not? See iv.
 3. 20.
 3. See Preface.
 6. After Cato's speech Capell adds the stage direction, 'Charges the retiring Enemy.'
 7. Bru. The speaker's name is omitted in the folios.
 8. *Know me for Brutus.* Compare Measure for Measure, v. i. 144:
 'I know him for a man divine and holy.'
 1b. Exit. Capell's stage direction, which has been mainly followed in modern editions is, 'Charges them in another Part, and Exit, driving them in. The Party charg'd by Cato rally, and Cato falls.'
 12. *Only I yield to die,* I yield only to die. For this position of the adverb, compare Lucrece, 496:
 'Only he hath an eye to gaze on beauty';
 And Much Ado about Nothing, iii. 1. 23:
 'That only wounds by hearsay.'
 13. Offering money. Added by Johnson, after Hanmer, who has 'Giving him money.' For want of some such stage direction Warburton misunderstood the passage, and imagined that a line spoken by the soldier was missing after 'Only I yield to die.' He supposed the soldier to inquire whether there was yet much resistance on the part of the enemy, to which Lucilius replied, 'There is so much,' &c.
 17. *I'll tell the news.* So Pope in his second edition corrected the folio, reading 'I'll tell thee news.'
 24. *or . . . or,* either . . . or. See iv. 1. 11, v. 5. 3.
 30. *whether.* In the folios 'where,' as in i. 1. 62, v. 3. 98.
 32. *chanced.* See i. 2. 217.

Scene V.

3. *came not,* is not come. For this use of the past tense for the perfect, compare 2 Henry VI, ii. 1. 2:
 'I saw not better sport these seven years' day.'
 Cymbeline, iv. 2. 66:
 'I saw him not these many years, and yet
 I know 'tis he.'
 Much Ado about Nothing, i. 2. 4: 'I can tell you strange news that you yet dreamed not of.' Also Ben Jonson, Cynthia's Revels, i. 1: 'Since I trod on this side the Alps, I was not so frozen in my invention.' Again, Genesis xlv. 28: 'And I said, Surely he is torn in pieces; and I saw him not since.'
 5, 8. Whispering. The stage direction in the first line was added by Rowe. It is omitted in the folios. See the quotation from Plutarch in the Preface.
 8. *Dardanius.* In North's Plutarch he is called 'Dardanus.'

13. *that noble vessel.* Delius compares Winter's Tale, iii. 3. 21:

'I never saw a vessel of like sorrow,
So fill'd and so becoming.'

15. *list a word.* Compare iv. 1. 41, and Hamlet, i. 3. 30:

'If with too credent ear you list his songs.'

23. *beat, beaten.* So in Coriolanus, i. 6. 40:

'Where is that slave

Which told me they had beat you to your trenches?'

Shakespeare uses both forms of the participle.

26. In Plutarch's narrative Brutus appeals to Volumnius in Greek, 'for the studies sake which brought them acquainted together' (ed. Skeat, p. 150).

28. *sword-hilt.* See v. 3. 43. The third and fourth folios read 'swords hilt.'

30. 'One of them said, there was no tarrying for them there, but that they must needs fly.' (Plutarch, ed. Skeat, p. 150.)

31. See Preface.

33. Theobald corrected this line, which stood in the folios,

'Farewell to thee, to Strato, Countrymen.'

35. *I found.* See note on 'came,' l. 3.

40. *life's.* The folios have 'lives.'

42. *have but labour'd to attain,* have laboured only to attain. See note on v. 1. 89.

45. *of a good respect.* See i. 2. 59.

46. *some smatch,* some smack, some tincture. With the forms 'smack' for the verb and 'smatch' for the noun, compare 'ake' and 'ache' as used in the first folio of Shakespeare. See note on The Tempest, i. 2. 376 (Clarendon Press ed.). Compare also 'make' and 'match.' In Udal's translation of Erasmus's Paraphrase on the Gospel of S. Luke (1548), fol. 163a, we find, 'There eftesones befell a contencion emög y^e disciples being yet weake, & hauyng yet still in sum behalf a smatche of the fleashe, whiche of them should after the lordes death haue the primacie & suprimtie in y^e kingdom of god.' And in Golding's translation of Calvin on the Psalms (1571), Calvin to the Reader, p. 2: 'Howbeet for asmuch as it is better too giue some smatch of so greate profit too the Readers be it neuer so little, than to say nothing at all of it: it shalbe lawfull for me to giue a glaunce at that thing, whiche the greatnesse of it wilnot suffer mee to set out to the full.'

50. Runs on his sword. The folios have only a blank in the middle of the line, as in v. 3. 45.

59. See v. 4. 25.

60. *I will entertain them,* I will take them into my service. Compare Two Gentlemen of Verona, ii. 4. 110:

'Sweet lady, entertain him for your servant.'

The pronoun is apparently redundant, but not really so. We must regard 'All that served Brutus' as equivalent to 'As for all that served Brutus.' Compare 3 Henry VI, i. 4. 6:

'My sons, God knows what has bechanced them.'

61. *bestow*, employ, spend. Compare Twelfth Night, i. 3. 97: 'I would I had bestowed that time in the tongues that I have in fencing, dancing, and bear-baiting.'

62. *prefer*, recommend. Compare The Merchant of Venice, ii. 2. 155, where it is used with a play upon its other sense of 'promote':

'Shylock thy master spoke with me this day,
And hath preferr'd thee, if it be preferment
To leave a rich Jew's service, to become
The follower of so poor a gentleman.'

68. 'For it was said that Antonius spake it openly divers times, that he thought, that of all them that had slain Cæsar, there was none but Brutus only that was moved to do it, as thinking the act commendable of itself: but that all the other conspirators did conspire his death for some private malice or envy, that they otherwise did bear unto him.' (Plutarch, ed. Skeat, p. 130.)

69. *save only he*. See note on iii. 2. 59.

71, 72. *in a general honest thought And common good to all*, under the influence of a general honest motive and for the common good of all. The construction is loose, as in iv. 3. 150, 151, but there is no necessity to read with Mr. Collier's MS. annotator, 'in a generous honest thought of common good to all,' as Professor Craik does.

73. *His life was gentle, &c.* With this description of Brutus, which has been happily applied to Shakespeare himself, may be compared Ben Jonson's own portrait in the character of Crites, quoted by Malone from Cynthia's Revels, ii. 1: 'A creature of a most perfect and divine temper; one in whom the humours and elements are peaceably met, without emulation of pre-cedency; he is neither too fantastically melancholy, too slowly phlegmatic, too lightly sanguine, or too rashly choleric; but in all so composed and ordered, as it is clear Nature went about some full work, she did more than make a man when she made him.' Cynthia's Revels was acted in 1600, and printed in 1601. The question of the bearing of this fact upon the date of our play will be discussed in the Preface. Drayton appears to have had Shakespeare's character of Brutus in his mind when he described his hero Mortimer in the Barons' Wars, iii. 40, published in 1603:

'Such one he was, of whom we boldly say,
In whose rich soule all soueraigne powres did sute,
In whome in peace th' elements all lay
So mixt, as none could soueraignty impute;
As all did gouverne, yet all did obey,
His liuely temper was so absolute,

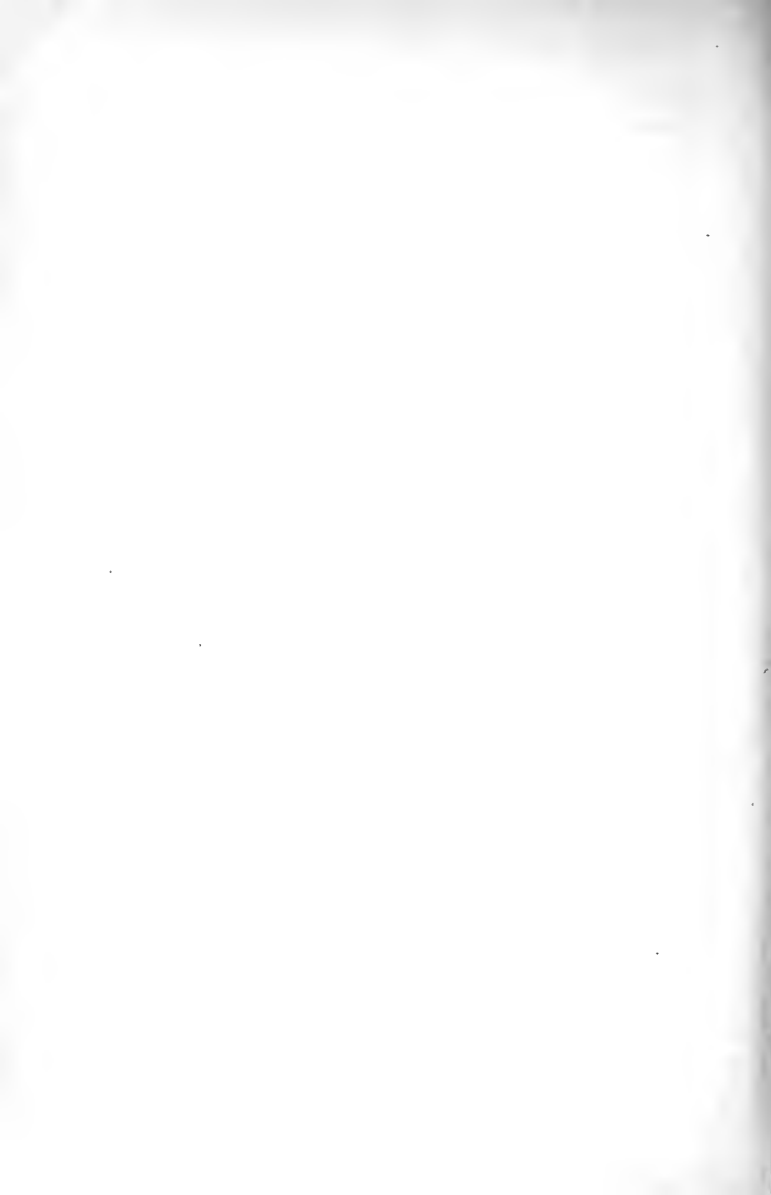
That t' seemde when heaven his modell first began,
In him it shewd perfection in a man.'

This was entirely added after the first draft of the poem appeared in 1596 under the title *Mortimeriados*. But the old physiological notion of the four humours which entered into the composition of man, their correspondence to the four elements, and the necessity of an equable mixture of them to produce a properly-balanced temperament, was so familiar to writers of Shakespeare's day that in giving expression to it they could hardly avoid using similar if not identical language.

78. *his bones*, his dead body. Compare *Much Ado about Nothing*, v. 1. 294:

'Hang her an epitaph upon her tomb
And sing it to her bones, sing it to-night.'

80. *the field*, the army on the field of battle.



Books published during the twelve months
ending June 1, 1909, or in the Press, or
in preparation, are underlined.

ENGLISH DICTIONARIES

CONCISE ETYMOLOGICAL DICTIONARY. By W. W. SKEAT. New Edition, arranged alphabetically. 5s. 6d.

STUDENT'S DICTIONARY OF ANGLO-SAXON. By H. SWEET. 8s. 6d. net.

CONCISE DICTIONARY OF MIDDLE ENGLISH, from 1150-1580. By A. L. MAYHEW and W. W. SKEAT. 7s. 6d.

GRAMMAR AND PHONETICS

THE KING'S ENGLISH: Abridged Edition. By H. W. F. and F. G. F. 1s. 6d. Complete Edition, 5s. net.

SENTENCE ANALYSIS. By one of the authors of *The King's English*. 1s. 6d.

WRITING OF ENGLISH. By PHILIP J. HARTOG, with the assistance of Mrs. A. H. LANGDON. Second Edition. 2s. 6d.

PHONETIC TRANSCRIPTIONS OF ENGLISH PROSE. By D. JONES. 2s.

SCUNDS OF ENGLISH. By H. SWEET. 2s. 6d.

PRIMER OF PHONETICS. By H. SWEET. 3 Ed. 3s. 6d.

PRIMER OF SPOKEN ENGLISH. By H. SWEET. Second Edition, revised. 3s. 6d.

CHART OF ENGLISH SPEECH SOUNDS. With key-words and notes. By D. JONES. 4d. net.

DR. SWEET'S HISTORICAL GRAMMARS

PRIMER OF HISTORICAL ENGLISH GRAMMAR. 2s.

SHORT HISTORICAL ENGLISH GRAMMAR. 4s. 6d.

NEW ENGLISH GRAMMAR. 2 Ed. Part I, 10s. 6d.
Part II, 3s. 6d.

ANGLO-SAXON AND MIDDLE ENGLISH

DR. SWEET'S PRIMERS & READERS

FIRST STEPS IN ANGLO-SAXON. 2s. 6d.

ANGLO-SAXON PRIMER. 8 Ed., revised. 2s. 6d.

ANGLO-SAXON READER. 8 Ed., revised. 9s. 6d.

SECOND ANGLO-SAXON READER. 4s. 6d.

ANGLO-SAXON READING PRIMERS. 2 vols. Second
Edition. 2s. each.

SECOND MIDDLE ENGLISH PRIMER. 2 Ed. 2s. 6d.

FIRST MIDDLE ENGLISH PRIMER. 2 Ed., rev. 2s. 6d.

PRIMER OF ENGLISH ETYMOLOGY. By W. W. SKEAT.
Fourth Edition, revised. 1s. 6d.

PRIMER OF CLASSICAL AND ENGLISH ETYMO-
LOGY. By W. W. SKEAT. 2s.

BOOK FOR THE BEGINNER IN ANGLO-SAXON.
By J. EARLE. Fourth Edition, revised throughout. 2s. 6d.

EARLY ENGLISH

DR. SKEAT'S EDITIONS

CHAUCER: Prologue, Knightes Tale, Nonne Prestes Tale.
R. Morris's Edition, re-edited. 2s. 6d. Separately, *Prologue*, 1s.

Man of Lawes Tale, Pardoner's Tale, Second Nonnes
Tale, Chanouns Yemannes Tale. New Edition, revised. 4s. 6d.

Prioresses Tale, Sir Thopas, Monkes Tale, Clerkes Tale,
Squieres Tale. Seventh Edition. 4s. 6d.

Hous of Fame. 2s.

Legend of Good Women. 6s.

Minor Poems. Second Edition, enlarged. 10s. 6d.

ENGLISH

LANGLAND: Piers the Plowman. Sixth Edition. 4s. 6d.

LAY OF HAVELOK THE DANE. 4s. 6d.

PIERCE THE PLOUGHMAN'S CREDE. 2s.

PROVERBS OF ALFRED. 2s. 6d.

TALE OF GAMELYN. Second Edition. 1s. 6d.

WYCLIFFE'S BIBLE. Job, Psalms, Proverbs, Ecclesiastes,
and Song of Solomon. 3s. 6d.

New Testament. 6s.

DREAM OF THE ROOD. Edited by A. S. Cook. 3s. 6d.

ELIZABETHAN

BACON: Advancement of Learning. With woodcuts. By
W. ALDIS WRIGHT. 3s. 6d.

HAKLUYT: Voyages of the Elizabethan Seamen. By
E. J. PAYNE. With notes and maps by C. R. BEAZLEY. With illustrations.
4s. 6d. Separately, *Voyages of Hawkins, Frobisher, and Drake*, 2s. 6d.;
Voyages of Gilbert and Drake, 2s. 6d.

Select Narratives. Containing the Voyages of Gilbert,
Hawkins, Drake, Frobisher, Raleigh, and others. With portraits.
By E. J. PAYNE. First and second series. Second Ed. 5s. each.

HOOKE: Ecclesiastical Polity, Bk. I. By R. W. CHURCH. 2s.

MARLOWE: Edward II. By O. W. TANCOCK. Third
Edition. 2s. (boards) and 3s. (cloth).

MORE: Utopia. By J. CHURTON COLLINS. 2s.

NORTH: Translation of Plutarch's Lives of Coriolanus,
Caesar, Brutus, and Antonius. By R. H. CARR. 3s. 6d. Separately,
Coriolanus, and *Caesar*, 1s. 6d. each.

SHAKESPEARE : Select Plays.

By W. G. CLARK and W. ALDIS WRIGHT.

Hamlet. 2s. Merchant of Venice. 1s.
Macbeth. 1s. 6d. Richard II. 1s. 6d.

By W. ALDIS WRIGHT.

As You Like It. 1s. 6d. King John. 1s. 6d.
Coriolanus. 2s. 6d. King Lear. 1s. 6d.
Henry VIII. 2s. Midsummer Night's Dream. 1s. 6d.
Henry V. 2s. Much Ado About Nothing. 1s. 6d.
Henry IV. Part I. 2s. Richard III. 2s. 6d.
Julius Caesar. 2s. Tempest. 1s. 6d.

Twelfth Night. 1s. 6d.

SCENES FROM OLD PLAY-BOOKS. By P. SIMPSON. 3s. 6d.

SELECT PLAYS OF SHAKESPEARE FOR SCHOOLS (Merchant of Venice, Tempest, As You Like It, Henry V, Julius Caesar, Hamlet, Macbeth, Midsummer Night's Dream, Richard II). Slightly abridged, with introduction and notes, by G. S. GORDON. 3s. 6d. *In the press.*

SIDNEY : Apologie for Poetry. By J. C. COLLINS. 2s. 6d.

SPENSER : Faery Queene, Books I, II. By G. W. KITCHIN and A. L. MAYHEW. 2s. 6d. each.

SEVENTEENTH CENTURY

BUNYAN : Pilgrim's Progress, Grace Abounding, and Im- prisonment. By E. VENABLES. With portrait. Second Edition, revised by M. PEACOCK. 3s. 6d.

Holy War and the Heavenly Footman. By M. PEACOCK. 3s. 6d.

CLARENDON : History of the Rebellion, Book VI. By T. ARNOLD. Second Edition. 5s.

DRYDEN : Selections. Prose and verse. By G. E. HADOW. 2s. 6d.

Dramatic Poesy. By T. ARNOLD. Third Edition, revised by W. T. ARNOLD. 3s. 6d.

Selections. Including Oliver Cromwell, Astraea Redux, Annus Mirabilis, Absalom and Achitophel, Religio Laici, and The Hind and the Panther. By W. D. CHRISTIE. Fifth Edition, revised by C. H. FIRTH. 3s. 6d.

Select Essays. By W. P. KER. Two vols. 8s. net.

MILTON: Areopagitica. By J. W. HALES. 3s.

Comus. By R. C. BROWNE, 6d. By O. ELTON, 1s.

English Poems. By R. C. BROWNE. New Edition, revised by H. BRADLEY. Two vols. 6s. 6d. Separately: Vol. I, 4s.; Vol. II, 3s.

Vol. I: Early Poems (L'Allegro, Il Penseroso, Arcades, Comus, Lycidas, &c.); Sonnets; Paradise Lost, I-VI.

Vol. II: Paradise Lost, VII-XII; Paradise Regained; Samson Agonistes.

Il Penseroso. By O. ELTON. 4d.

Lycidas. By R. C. BROWNE, 3d. By O. ELTON, 6d.

L'Allegro. By O. ELTON. 4d.

Paradise Lost. Book I, by H. C. BEECHING, 1s. 6d.
Book II, by E. K. CHAMBERS, 1s. 6d. Together, 2s. 6d.

Samson Agonistes. By J. CHURTON COLLINS. 1s.

EIGHTEENTH CENTURY

ADDISON: Selections from the Spectator. By T. ARNOLD.
4s. 6d.

ADDISON and STEELE: The Coverley Papers from *The Spectator*. By O. M. MYERS. 2s.

BURKE: Selections. By E. J. PAYNE. Second Edition.
Vol. I: Thoughts on the Present Discontents; the two Speeches on America. With additions and corrections. 4s. 6d.
Vol. II: Reflections on the French Revolution. 5s.
Vol. III: Letters on the Regicide Peace. 5s.

BURNS: Selections. By J. LOGIE ROBERTSON. Second Edition. 3s. 6d.

COWPER: Selections. By H. T. GRIFFITH.
Vol. I: Didactic Poems of 1782, with some Minor Pieces 1779-1783. 3s.
Vol. II: The Task, with Tirocinium and some Minor Poems 1784-1799. Third Edition. 3s.

- GOLDSMITH: Deserted Village. (Text only.) By G. BIRKBECK HILL. 2d. Traveller. By G. BIRKBECK HILL. 1s. Selections. By AUSTIN DOBSON. 3s. 6d.
- GRAY: Elegy, and Ode on Eton College. (Text only.) 2d. Selections. By EDMUND GOSSE. With additional notes for schools, by F. WATSON. 1s. 6d.
- JOHNSON: Life of Milton. By C. H. FIRTH. 1s. 6d. (boards) and 2s. 6d. (cloth).
 Rasselas. By G. BIRKBECK HILL. 2s. and 4s. 6d.
 Rasselas, and Lives of Dryden and Pope. By A. MILNES. Second Edition, revised. 4s. 6d. Separately, *Lives*, 2s. 6d.
 Vanity of Human Wishes. By E. J. PAYNE. 3rd Ed. 4d.
- LOCKE: Conduct of the Understanding. By T. FOWLER. Fifth Edition. 2s. 6d.
- PARNELL: Hermit. 2d.
- POPE: Essay on Man. By MARK PATTISON. 6th Ed. 1s. 6d. Satires and Epistles. By MARK PATTISON. 4th Ed. 2s. Rape of the Lock. By G. HOLDEN. 2s.
- STEELE: Selections from the Tatler, Spectator, and Guardian. By AUSTIN DOBSON. With portrait. 7s. 6d.
- SWIFT: Selections. By SIR HENRY CRAIK. Two vols. 7s. 6d. each.
- THOMSON: Seasons and Castle of Indolence. By J. LOGIE ROBERTSON. 4s. 6d. Separately, *Castle of Indolence*, 1s. 6d.

NINETEENTH CENTURY

- ARNOLD: Selected Poems. By H. B. GEORGE and A. M. LEIGH. 2s.
 Merope, with the Electra of Sophocles translated by R. WHITELAW. By J. C. COLLINS. 3s. 6d.
- BROWNING: Strafford. By H. B. GEORGE. 2s.
- BYRON: Childe Harold. By H. F. TOZER. 3rd Ed. 3s. 6d.
- CAMPBELL: Gertrude of Wyoming. By H. M. FITZGIBBON. Second Edition. 1s.
- DE QUINCEY: Spanish Military Nun, and Revolt of the Tartars. By V. H. COLLINS. With 2 maps. 2s. Text only, 9d. (paper) and 1s. (cloth). *In the Press*.

ENGLISH

KEATS: Hyperion, Book I. By W. T. ARNOLD. 4d.
Odes. With 4 illustrations. By A. C. DOWNER. 3s. 6d. net.

KINGSLEY: Water Babies. Slightly abridged. With notes and illustrations. By J. HORACE-SMITH and M. L. MILFORD. 2s. 6d.
Westward Ho! By A. D. INNES. 2s.

MACAULAY: History of England, Ch. III. By A. L. BOWLEY. 2s. 6d. Text only, 9d. (paper), and 1s. (cloth). *Immediately.*

MACAULAY and THACKERAY: Essays on Addison. With twelve essays by Addison. By G. E. HADOW. 2s.

SCOTT: Lady of the Lake. With map. By W. MINTO. 3s. 6d.

Lay of the Last Minstrel. By W. MINTO. Second Edition. 1s. 6d. Separately, Canto I, with introduction and notes, 6d.

Lord of the Isles. By T. BAYNE. 2s. and 2s. 6d.

Marmion. By T. BAYNE. 3s. 6d.

Ivanhoe. By C. E. THEODOSIUS. 2s.

Legend of Montrose. By G. S. GORDON. With map. 2s.

Old Mortality. By H. B. GEORGE. 2s.

Quentin Durward. By P. F. WILLERT. 2s.

Rob Roy. By R. S. RAIT. 2s.

Talisman. By H. B. GEORGE. 2s.

Waverley. By A. D. INNES. *Immediately.*

Woodstock. By J. S. C. BRIDGE. 2s.

SHELLEY: Adonais. By W. M. ROSSETTI and A. O. PRICKARD. Second Edition. 3s. 6d.

TENNYSON. English Idylls and other Poems, 2s. Lady of Shalott and other Poems, 2s. Together in one vol., 3s. By B. C. MULLINER. *Immediately.*

Enid. By C. B. WHEELER. 1s. 6d.

WORDSWORTH: White Doe of Rylstone, &c. By WILLIAM KNIGHT. 2s. 6d.

SELECT ENGLISH CLASSICS

Edited with introductions by A. T. QUILLER-COUCH.

Each 3d. (paper) and 4d. (cloth).

SELECTIONS FROM—

POETRY AND DRAMA

ARNOLD: Poems.

BLAKE: Poems.

BROWNING (R.): Poems.

COLERIDGE: Poems.

COWPER: Poems.

CRABBE: Poems.

EARLY ENGLISH LYRICS

(with glossarial notes).

EVERYMAN (complete, with glossarial notes).

GOLDSMITH: Traveller, and Deserted Village.

HOOD: Poems.

KEATS: Poems.

MARLOWE: Plays.

MARVELL: Poems.

MILTON: Minor Poems.

MILTON and WORDSWORTH:

Sonnets.

ROBIN HOOD: Old Ballads.

SHAKESPEARE: Songs and Sonnets.

POETRY AND DRAMA (*contd.*)

SHELLEY: Poems.

TENNYSON: Poems.

WHITMAN: Poems.

WORDSWORTH: Poems.

PROSE

BOSWELL: Life of Johnson.

BUNYAN.

DEFOE.

HAZLITT.

LAMB.

NAPIER: Peninsular War.

WALPOLE: Letters.

WALTON: Lives, and Angler.

Together in cloth bindings.

BUNYAN, COWPER, CRABBE,
and DEFOE. 1s. 3d.

BUNYAN and DEFOE. 8d.

OXFORD PLAIN TEXTS

Each 3d. (paper) and 4d. (cloth).

ARNOLD: Balder Dead, and Mycerinus. Sohrab and Rustum.

BYRON: Childe Harold, Cantos I, II, III, IV, 3d. or 4d. each. Together, cloth, I-II, 8d.; I-IV, 1s. 3d.

COLERIDGE: Ancient Mariner, and Christabel.

Each 9d. (paper) and 1s. (cloth).

DE QUINCEY: Spanish Military Nun, and Revolt of the Tartars. *In the Press.*

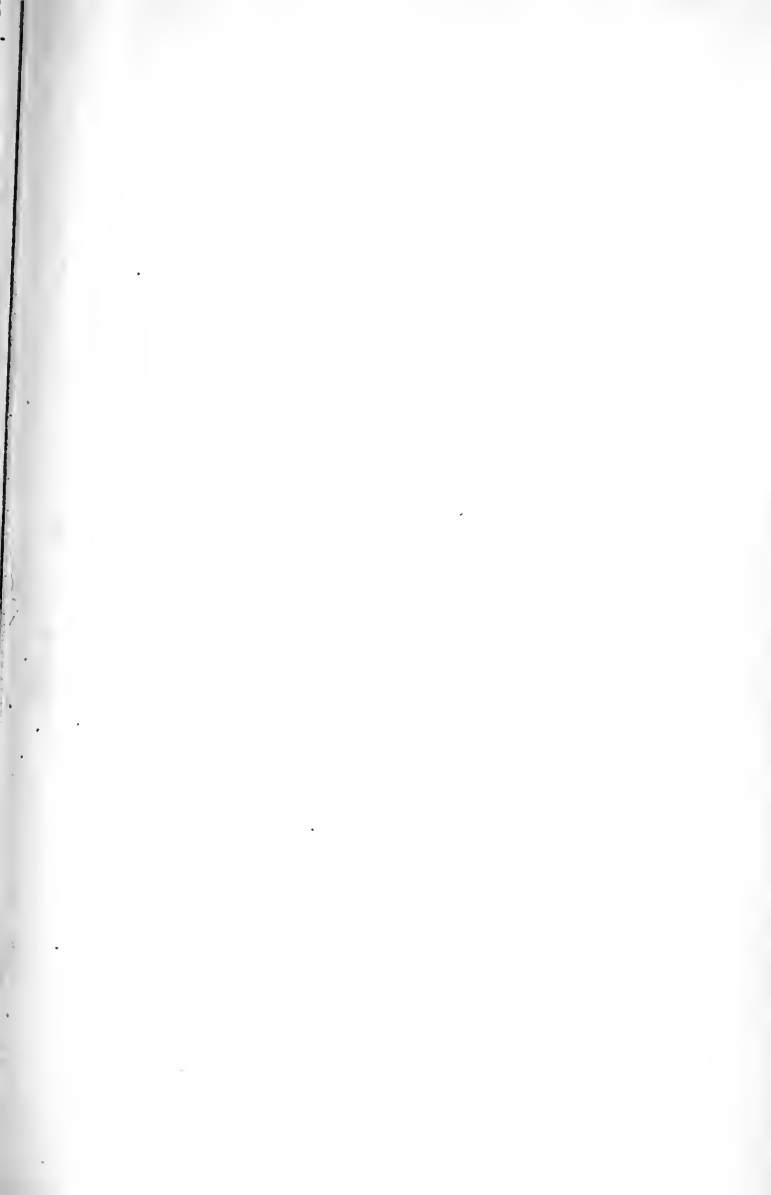
GRAY: Elegy, and Odes.

KEATS: Isabella, and Eve of St. Agnes.

MILTON: Paradise Lost, Books I, II, V, VI, 3d. or 4d. each. *In the Press.*

MACAULAY: History of England, Ch III. *Immediately.*

SPENSER: Faerie Queene, Book I. *Immediately.*



PR Shakespeare, William
2753 Select plays
W7
1887
v.3

PLEASE DO NOT REMOVE
CARDS OR SLIPS FROM THIS POCKET

UNIVERSITY OF TORONTO LIBRARY

